

Imagine an alternate universe in which the 'Doctor Who' companions were not just threatened with a spanking, but actually met that fate on a regular basis. This post begins a serialized production history of that show, in many ways so similar to the 'Doctor Who' we know and love, but with improvements! The history is written in the style of factual 'Doctor Who' books of the 1990s but don't let that mislead you: it is (sadly) JUST FICTION!

So, Whye, Stutters and Wanker now begin their epic account of twenty-six blistering years of British television history...

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It is no longer widely remembered that the BBC's 'Doctor Who' series, which later became famous for its spanking scenes, actually began with corporal punishment being administered. The episode title caption, 'An Uneearthly Child' faded up over the image of some decidedly earthly children joking in a school corridor as they listened through a classroom door to the sound of a girl being given six of the best. With the words, 'You can get up now, Susan,' the camera cut to inside the classroom where schoolteacher Barbara Wright scolded her pupil Susan Foreman, soon to be her fellow traveler in time and space, before leaving to return the borrowed cane to its owner, Ian Chesterton.

The role of Susan was taken by Carole Ann Ford, who later explained how the scene was done when she appeared on an edition of the children's magazine program, 'Junior Point of View': 'There were two chairs in the classroom. I bent over one while Jacqueline Hill, who plays Barbara, whacked the cane down onto the seat of the other. So what you heard was the swish of the cane followed by me yelping, but I was never actually hit.'

There was no such illusion in a later episode, 'The Edge of Destruction': after the hysterical Susan threatened Ian with a knife, the Doctor put his granddaughter across his knee and was seen to administer a sound spanking. Despite Susan's energetic verbal and physical reaction, however, all was not as it seemed. William Hartnell used a technique he had learned in his early days as a theater actor. 'It was a trick he'd used in rep,' explained Carole Ann Ford in 1979, 'because in a spanking scene back then, the actress would get spanked twice nightly, so they had to make it look effective without hurting her so much.' Hartnell's method can still be seen on the surviving tape of the episode: he spansks with a wide, almost circular swing of his arm, striking the lower part of Susan's bottom on the upswing and cupping his hand to produce a sharp cracking sound on impact. 'It sounded worse than it felt,' explained Carole, 'though I wasn't sorry they decided not to have any more spanking scenes after that!'

This happened because, after this episode was broadcast, 'Doctor Who' came in for some criticism from within the BBC. At a meeting of program executives the head of Children's Programming, Doreen Stephens, claimed that younger viewers, who were accustomed to identifying with Susan, might find the spanking scene frightening. The argument is faithfully recorded in the minutes of the meeting. When producer Verity Lambert pointed out that the very first episode of 'Doctor Who' had in fact begun with Susan being caned, Stephens gave two reasons why that was different: first, children were more used to the threat of corporal punishment from figures of authority in a school context; and second, the punishment itself was kept off camera, allowing sensitive children to imagine that Susan was caned on the hand rather than across her bottom. (Nobody pointed out that the episode itself did not bear this interpretation!) Stephens argued forcefully that a kindly grandfather figure should not have been seen to administer such punishment, and that it was also unacceptable for him to put Susan across his knee, indicating that she was to have her bottom smacked; this would have been a problem for the children's department even if no slaps had been shown on screen. This prompted an intervention from the Head of Religious Broadcasting, who had no objection to 'Doctor Who' showing that sin leads to punishment, but felt that Susan's costume of snug capri

pants had been inappropriate for the spanking scene. This suggestion clouded the discussion sufficiently for Stephens' comments to be set aside.

The debate nevertheless had an immediate impact on several forthcoming scripts. The following Monday story editor David Whitaker rewrote the first episode of Terry Nation's story 'The Keys of Marinus' to remove a spanking scene, and a proposal by Dennis Spooner for an experimental comedy story set in eighteenth-century London was shelved because the storyline's central running gag, in which both Susan and Barbara kept getting spanked by a 'whipping Tom', was felt to be inappropriate in the current climate of opinion; Spooner was persuaded instead to write a comedic story set in the French Revolution. In several subsequent stories the Doctor threatens Susan with a spanking, but something always intervenes to stop him fulfilling this. The companion who pointed the way forward was Susan's replacement, Tanni, played by Maureen O'Brien.

TO BE CONTINUED...

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One of the changes that needed to be made in `Doctor Who's second year of production concerned the role of the young female companion. After the decision was taken to replace Carole Ann Ford, the character could no longer be the Doctor's granddaughter. What attitude would he take to her?

`She was called Tanni,' explained story editor David Whitaker, `because she needed her bottom tanning from time to time.' The perceived problem with Susan had been that young audience members would identify strongly with her, and this limited the ways the Doctor could treat her: `She couldn't be spanked, we were told, because kids in the audience didn't like being spanked,' said Whitaker. `The problem was that this affected the characterization of the Doctor: it compromised his authority when he couldn't respond to naughtiness in an appropriate manner. So the answer was to make the girl less realistic, more of a cartoon figure. Her name was part of that.'

Maureen O'Brien later gave the same explanation: `Most girls on television at the time were well-behaved, so I decided to make Tanni the complete opposite. I based her loosely on Minnie the Minx in the Beano comic, a naughty, mischievous girl who did things like giving Nero poison just to see what would happen. It was a fun part to play, but the disadvantage was that Doctor Who was a stickler for discipline and playing the character like that meant I had to be spanked in several episodes.'

In this second season, `Doctor Who' devoted itself to testing its own boundaries and seeing how far it could go. Some of these efforts centered on the newly reintroduced spanking scenes. After the previous year's furore over Susan's tight capri pants, costume designer Daphne Dare decided to try dressing Tanni in a short skirt for her debut story, `The Rescue', so that when the Doctor first takes her across his knee for being rude to Barbara, the focus of attention was on Tanni's flailing legs. `I was wearing thick white tights,' explained Maureen O'Brien, `so it was all quite decent.' But `Doctor Who' was now actively seeking added piquancy in its treatment of the Doctor's discipline.

The next serial, `The Romans', tried another angle. It was the first `Doctor Who' serial to feature two spankings, and the first scene, in which Nero spanks Barbara and is interrupted by his mute slave Tigilinus, was an overt attempt to play a spanking for comedy. Compared with the more conventional spanking of Tanni later in the same episode, this was not considered entirely successful. One reason was that the precise timing required for effective comedy was not achieved in the studio. `She was supposed to get just a slap or two over his knee,' explained scriptwriter Dennis Spooner, `but the servant came in late and it went from being funny to just embarrassing. And the BBC didn't let you do retakes in

those days.'

During the run of the second season, more serious problems began to emerge with the series' stars. As the classically trained Maureen O'Brien worked her way into her part, she found that it lacked the depth of the Shakespearean roles she was used to playing. 'She used to hold up rehearsals to debate tiny points of motivation,' said director Douglas Camfield. It was obvious that the actress was unhappy with her role, and she took every opportunity to make this clear. 'She was only there to scream, cause trouble and get spanked,' said the actress later. 'It wasn't a very interesting or rewarding part to play.'

Matters came to a head during a difficult studio recording session, which overran after Maureen O'Brien tried to clarify a series of points about Tanni's behavior which had not been satisfactorily resolved during rehearsals. When the evening's recording finally ended an hour late, the furious Camfield decided to confront the temperamental actress in her dressing room. 'I burst in to find her half-naked,' he told an interviewer in 1978, 'and, to cut a long story short, she finished up over my knee in her bra and panties.'

Afterwards, Camfield worried that his actions might cost him further engagements on 'Doctor Who', but in the event it was Maureen O'Brien whose contract was not renewed, whereas Camfield was hired to direct an epic twelve-part Dalek serial. Maureen O'Brien has never commented on her dressing-room spanking, but producer John Wiles smiled when he first heard of the incident in a fan interview many years later. 'To be honest, Dougie only did what the rest of us would have liked to do ourselves,' he said. 'She became very difficult, and you may have noticed in her later stories how her spankings became more frequent. That was not entirely by accident.' Tanni became the first 'Doctor Who' girl to be spanked in a run of three consecutive stories, culminating with a double spanking in her final story, 'The Myth Makers'.

One thing Wiles had noticed on taking over as producer in the summer of 1965 was the increasingly erratic performances being given by William Hartnell as the Doctor. Hartnell had suffered an accident during the making of 'The Dalek Invasion of Earth' the year before, and this seemed to have affected his memory: he had begun to forget his lines, and to rely less and less on acting technique and more on simply being the Doctor. 'There were times when I think he really believed he was Doctor Who,' remarked Maureen O'Brien in 1993, 'and that became a problem when he had to spank me!'

'We weren't too worried about that!' laughed John Wiles when the point was put to him at a fan convention. But there is a different story in an internal BBC memo he wrote on 24 September 1965 (coincidentally the day Maureen O'Brien recorded her last episode of 'Doctor Who'). This detailed Hartnell's deteriorating performance, and observed prophetically that the conviction with which he now played spanking scenes might make the part of the young female companion a difficult one to fill. 'Doctor Who' went through a series of temporary girls over the ensuing months, at least one of whom later admitted that she was unwilling to sign a longterm contract because of the risk that she might be spanked hard by the series' star. Wiles' memo proposed that, 'until a replacement can be found for Mr Hartnell', the Doctor should no longer be seen to spank his companions, but that, when it was necessary to the plot, the task might be undertaken by Hartnell's male costar, Peter Purves.

In fact, Purves was only ever to administer one spanking in 'Doctor Who' (to the catsuited bottom of temporary companion Sara Kingdom, played by Jean Marsh), and, after the surge of scriptwriters' enthusiasm in 1965, the series' third year in production saw a marked decline in the number of spanking scenes. Two of the three temporary companions were never spanked at all (though Anne, played by Annette Robertson, was threatened), and the next longterm girl, Jackie Lane's Dodo, only received one

spanking during her entire run in the program. It was, however, to be an especially memorable scene, in the spoof Western story, 'The Gunfighters'.

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The epic spanking of Dodo at the end of 'The Gunfighters', with its lengthy buildup, was a milestone in 'Doctor Who' history. For the first time, a story was structured to climax with the spanking scene, rather than treating it as a minor incident in the development of the plot. 'The BBC may have told us this was a story about the gunfight at the OK Corral,' wrote the reviewer in the London Times, 'but it's really a story about the Doctor's young companion Dodo getting spanked. A magnificent spectacle with the fullest, most exciting treatment I've ever seen on television.'

The length of the spanking sequence, nearly eight minutes including the preceding chase, was a matter of necessity, explained story editor Gerry Davis to a fan interviewer in 1978. 'It was always intended to end the story with the double climax of the gunfight where Dodo nearly gets Doc Holliday killed, followed by a scene where he spansks her for it. The earlier episodes had made it clear that Dodo was heading for a spanking, with just about everyone commenting how badly she needs it. But when the final script came in, it was far too short, so we had to find ways of bringing it up to the right length. One way was to end the story with a sort of teaser for the next one, which gave us a good few minutes, but we got to the stage where the only thing to do was to build up the action scenes. We considered extending the gunfight, but decided it was long enough already, so I wrote in a completely new sequence where Doc Holliday chases and catches Dodo, and then we made the actual spanking longer too, with more emphasis on the reactions of all the characters who gather round to watch Dodo get her just deserts.'

One feature of the inserted comic chase caused anxiety higher up in the BBC. 'At one point I get my skirt caught in a barn door,' explained actress Jackie Lane, 'and it's pulled off as I try to escape. So the idea was that I'd do the rest of the chase in my panties. And get spanked that way. Which was what we rehearsed.' Peter Purves remembers his costar's philosophical equanimity in the rehearsal room, a rented church hall: 'It's not every actress who would accept having her clothes pulled off every day, but Jackie was very professional about it all. Even when the vicar walked in on us just as Tony Jacobs [who played Doc Holliday] put her half naked across his knee!' But there was a surprise in store for Jackie Lane when getting ready for the studio recording. 'The wardrobe mistress produced a huge pair of frilly Victorian bloomers and told me I had to wear them. Apparently the order had come down that, if I was going to have my skirt torn off, I mustn't show my panties, and this was the compromise they reached. So I'd spent a week rehearsing in my undies for nothing!'

Another late rewrite gave Jackie reason to be glad of the additional protection. 'We were trying to find ways of padding out the episode right up to the day before recording,' said Gerry Davis. 'Well, there'd been a scene in an earlier episode when Dodo bopped Holliday on the head with a small shovel, and at the last moment it came to me that it would be poetic justice if he used the same shovel on her other end.' The new business was handed down to the actors at the start of the studio day, and it helped to add another layer of interest and complexity to the spanking scene. But for Jackie Lane it wasn't an entirely welcome sophistication: 'Although the camera kept cutting away from us as it went around the crowd, there was never a point when Tony and I could stop acting for a moment, because often you could see the spanking going on in the background, and you needed to hear it all the way through, the smacks as well as Dodo's reaction. I'm told it was the longest spanking scene in the history of 'Doctor Who', but it's a record I had to suffer for! When I got back to the dressing room, my bottom was bright red!'

The story was publicized with an inventive trailer, which intercut

pistol shots from the gunfight with smacks from the spanking. It may have been partly due to this that 'The Gunfighters' triumphantly reversed the downward trend in viewing figures during 'Doctor Who's third year to become one of the program's highest rated stories of all time, with the final episode, 'Spanking at the O.K. Corral', achieving a record 13.9 million viewers. 'The line literally went off the graph,' commented Gerry Davis. When the production team studied the BBC audience research reports, it was clear that part of the story's popularity lay in the sexual tension between Dodo and Doc Holliday. 'It wasn't something that we'd written in,' explained Gerry Davis. 'It just came out in the actors' performances.' As he set about remodeling the program to achieve the long awaited replacement of the ailing William Hartnell, new producer Innes Lloyd decided that a similar quality might be a useful feature of the series' regulars' ongoing relationship with one another. This sealed Dodo's fate: 'The female companion had always been a kooky teenager getting into trouble,' said Davis, 'but we needed characters who were just a little more mature, and a lot more modern, so poor Jackie Lane had her contract terminated.' In her place, Lloyd and Davis created a more archetypally Swinging Sixties pair, Ben and Polly.

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'Fundamentally there are two types of spanking scene,' story editor Gerry Davis told an audience of fans in 1987. 'In one type, the girl, whatever her age, is a juvenile figure: she is disobedient or mischievous or irresponsible, and she gets slapped down by the firm hand of adult authority. That was what 'Doctor Who' had been doing for three years when Innes Lloyd and I arrived in 1966. And we decided, as part of our brief to rethink and modernize the program, to try the other type, what you might call a 'Taming of the Shrew' spanking scene, where the girl is a more sexual creature and the spanking is part of her wooing by a strong man. That was one strand of our thinking behind the new companions we created, Polly and Ben.'

At the root of this development was the premature senility that was beginning to overtake the program's star. 'When I took over,' explained new producer Innes Lloyd in 1988, 'I inherited a list of dos and don'ts concerning William Hartnell. After giving some brilliant early performances in the leading role, he had become difficult to work with. I later learned that he was already ill with the condition that ultimately took his life, but at the time we were most concerned about the way his erratic behavior limited what our writers were able to do in the scripts. The document that was passed to me advised, for instance, that Mr Hartnell should not be given complicated passages of dialog to learn, because he would forget the lines. Another was that he must not be called on to spank an actress on screen, because he would do it too realistically!'

'The immediate solution,' Lloyd noted, 'was to divert more of the drama towards the secondary leads, the two companions; and this in turn meant rethinking those characters to make them more attractive to the kind of experienced, highprofile young actors we wanted to cast.' Driven by this agenda, the companions became young adults instead of teens: Polly was a fashionable girl about town and Ben a rough sailor. 'The workingclass hero and the posh debutante were popular in the Sixties,' said Davis, 'and they also tapped into the older stereotype of the spoilt, uppercrust girl who is tamed by the honest, straightforward representative of the common man. That was our story arc for these two new characters: there was always going to be a romantic ending for them after the perils they had been through together.'

To play the parts, Lloyd cast the archetypal Sixties 'dolly bird', Anneke Wills, and the tough guy actor, Michael Craze. Wills' greater experience as an actress meant that, unlike any of her predecessors, she was no stranger to spanking scenes: she had already been turned over men's laps three times in the course of duty, notably by Patrick Macnee in 'The Avengers' (1963), and she had no apprehensions about the prospect of taking another spanking

in 'Doctor Who'. 'After all,' she remarked in 1990, 'it was only going to be a oneoff, or so I was told at the interview. And it wasn't going to be like doing a film, where you might expect to spend the whole day on the scene!'

Lloyd and Davis had initially intended the Ben and Polly subplot to run a definite course from friction through spanking to romance, with the spanking taking place in the couple's second story, 'The Smugglers'. Davis explained: 'As the program was originally conceived, things could recur because nothing ever had any lasting effect: the girl would keep on misbehaving and getting spanked for it whenever it suited the story, and the point of the scene was to show that justice had been done. We wanted to change that. Our new characters would have a developing relationship across a whole run of stories, and this made the scene where Ben spanks Polly into a pivotal moment: it marked a stage in the development, rather than being something that could be repeated at will.'

As it turned out, the pace of events rapidly overtook these plans, and changes in the regular cast indirectly pushed the program back toward the kind of spanking scene the new team had tried to vary. After a few months of trying to work with an increasingly unreliable star, Lloyd decided, as he put it, 'to go right to the root of the problem and change the actor'. Hartnell was quickly retired and Patrick Troughton took over as the second Doctor. He was soon joined by the Scots lad, Jamie (Frazer Hines), an unplanned addition to the regular cast after the character proved popular during a oneoff appearance in Troughton's second story, 'The Highlanders'. Inevitably the dynamics of the program's regular characters began to change, and Anneke Wills found herself facing a few more spankings than she had bargained for.

'As soon as they got settled in,' comments Davis, 'Pat and Frazer wanted their share of the action.' According to Frazer Hines, the two newcomers were excited to learn that their female costar would be Anneke Wills. 'She was gorgeous, and very, very sexy! Miniskirts only just covering her bottom and legs all the way up. Pat and I would look forward to getting our scripts each week because we wanted to see which of us would be the first to get to spank her.' Gerry Davis acceded to the actors' wishes and hastily doctored two forthcoming scripts: two sequences developing the Ben and Polly romance were replaced with traditional spanking scenes. Jamie was the first to take Polly over his knee, in 'The Underwater Menace'. 'Pat was furious,' remembers Frazer. 'I'm playing the Doctor, he'd say, I ought to go first!' But Troughton had only a few weeks to wait before his turn came in the next story, 'The Moonbase'.

The spanking in 'The Moonbase' saw another of 'Doctor Who's periodic confrontations with the 'Clean Up Television' movement. The Tuesday after the episode was broadcast, letters began to arrive at the BBC complaining that the scene had been indecent. The reason was the combination of Polly's costume, a black miniskirt, with an injudicious choice of camera angle, which meant that the scalloped edge of Polly's white panties was visible as the Doctor spanked her bottom. 'It was the most ridiculous thing,' said Anneke Wills. 'It was nothing to what you could see down the King's Road on a Saturday night, but because it was teatime television and there were children watching, a peek at my knickers became some sort of national cause celebre!' Perhaps surprisingly in view of the series' later history, the BBC management took a more serious view of the matter, and both the production team and the director, Morris Barry, were reprimanded. Although there is no direct evidence, it is believed that this significantly influenced the decision, taken shortly afterwards, to terminate Wills' contract and replace Polly with a Victorian girl who would blush at showing her ankles, let alone her underwear.

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Victoria's first spanking was administered by Jamie in 'The Tomb of the Cybermen'. The assistant costume designer for the story, Dorothea Wallace, was concerned about the likely discomfort to

Deborah Watling: 'The problem was to find a way of padding her around the bottom that would absorb the impact but wouldn't look conspicuous on camera. So I made her a special pair of knickers that were lined at the back, and inside the lining I sewed a pair of oval felt pads, which were undetectable from the outside. They just followed and extended the line of her own bottom, so as to make it look more pert and sexy when she was being spanked, while at the same time protecting her from the actual slaps. She was very pleased with them.'

'They were lovely,' remembers Deborah Watling. 'I used to call them my spanky-panties. You could feel the smacks through them, just enough to let you know when to react, but not enough to hurt. They were designed to match my dress, with a rosebud pattern and white lace at the edges, but I hung on to them in case I had to get spanked in later stories, which of course I did. They were great under my britches when I was spanked by my father in the Yeti story, but unfortunately they were a bit conspicuous when I went over Pat's lap in my last story, because they didn't match my green mini-skirt.'

Producer Peter Bryant was less satisfied with the outcome: 'We couldn't work out what was wrong with the sound! The slaps were coming out very dull, and we wanted them crisp. The next time, in 'The Abominable Snowmen', we tried repositioning the microphone, and you can even see a boom in shot during the scene. When that failed we had to check all the sound equipment. It was only when the director of 'Fury From the Deep', Hugh David, noticed that her pants didn't match her skirt that we found out what the costume designer had done.' As a result the production team decided, after much deliberation, that the sound effects required could only be achieved at the expense of the actress's bottom. Ever since then, every 'Doctor Who' girl's contract has included a standard clause forbidding the use of padding in spanking scenes without the express permission of the director.

Unfortunately for Deborah, she was without her padded panties on a now legendary day during the rehearsals for 'The Web of Fear'. The story saw the return to 'Doctor Who' of her actor father, Jack Watling, who had played Professor Travers in 'The Abominable Snowmen'. The cast and crew took an amused interest in the scene where Travers spans Victoria, with much speculation about how familiar an experience it was for Miss Watling: 'Some of us laid bets on it,' recalls Frazer Hines, 'but nobody actually expected to find out anything. They weren't bets you thought you were going to win or lose. We certainly weren't expecting what happened when her dad came back a few months later.'

On the fateful morning, Deborah was in a thoroughly bad temper, though nobody remembers why. 'She just wasn't in the mood for work,' says Frazer, 'and she took it out on the director and the script. At one point she threw the script across the church hall where we used to rehearse. And the person who was most upset by all this was her father. He was a real pro with years of experience, and he just hated seeing his daughter behaving in such an unprofessional way.' Whenever they told the story interviewers, Frazer and Patrick Troughton would always stress that this was the only time Deborah ever acted like this: 'It was most uncharacteristic,' Troughton remarked in 1984, 'and she apologised to everyone afterwards. She was usually a lovely girl to work with, but on that morning she was being horrid, and naturally, as her father, Jack was terribly embarrassed by it. But even he couldn't calm her down.' It seems to have been the throwing of the script which brought matters to a head. Douglas Camfield, no stranger to dealing with difficult actresses on 'Doctor Who', told an interviewer in 1978: 'I'd never known anything like it. The script hit me full in the chest and burst its staples. There were loose pages fluttering all over the room. And Jack Watling just grabbed a chair, grabbed his daughter, and then and there, in front of everyone, he gave her a good spanking.'

'I deserved it,' admitted Deborah. 'It hurt a lot, my dignity as well as my bottom, but it was well earned.' The tension in the

rehearsal room broke at once, according to Frazer Hines: 'One minute we were caught in this awful situation and nobody seemed to know how to get out of it or what we could do to bring Debbie out of her tantrum. The next minute she was kicking and screaming over her dad's knee getting her pink panties well and truly spanked, and we all breathed a sigh of relief.' But for Deborah, the indignity had only just begun. As if a sound spanking in front of the entire company of her fellow actors was not enough, the commotion attracted outside attention. 'There I was,' says Deborah, 'the naughty little girl over Daddy's lap, bottom in the air, skirt up, knickers on show, being spanked for all it was worth, and in walked the vicar to see what all the noise was about. I nearly died!'

Even ten years later Douglas Camfield had no sympathy for her embarrassment. 'If ever an actress on 'Doctor Who' needed spanking, it was Miss Deborah Watling that day,' he said. 'Her father was right to do what he did, and if he hadn't I might have taken a hand myself. I remember thinking it was a shame this story didn't have a spanking scene, because we would all have been glad to see it played with a little more vigor than usual!' (Like the rest of the production team, Camfield had yet to learn the secret of Deborah's spankproof underwear.) Ironically, that 'The Web of Fear' was to be the last ever 'Doctor Who' story without a spanking. When Deborah announced her intention to leave the program at the end of the next story, 'Fury From the Deep', the production team took the opportunity to reconsider and develop the role of the girl companion, with enduring and popular results.

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Over the years, one of the most popular aspects of the 'Doctor Who' format had been the intermittent spanking scenes. With the rethink caused by the departure of Deborah Watling's Victoria, it was decided to make this a more regular feature of the series, and to devise the new girl companion accordingly. The result was Zoe Herriot, a too-clever-by-half girl from the future who would be spanked at least once in each serial. Auditions were held in which the shortlisted actresses performed a five-minute scene with Frazer Hines in which Zoe is caught stowing away on the TARDIS and spanked by Jamie. (A version of this scene was later used as Zoe's introduction to the TARDIS crew at the end of 'The Wheel in Space'.) Of the six hopefuls, Wendy Padbury was chosen to play the role, and she was introduced to the press at a photocall three weeks later. The intention was to introduce the new emphasis on the spanking element at the same time. However, neither Patrick Troughton nor Frazer Hines were available to attend the photocall, and an actor in costume as a Cyberman was used instead. Although some pictures were taken showing Zoe across the Cyberman's knee, they were too comical for the desired effect and the newspapers chose to run photographs showing her being menaced more conventionally.

Interviewed in 1984, Wendy Padbury was philosophical about the many spankings she endured on 'Doctor Who': 'The programme had been running for a long time even then, and you knew that if you took the part of the girl it would happen sooner or later. What I didn't know when I applied for the job was that it was going to become a much bigger part of the series, but they were very open and up-front about that, and all the girls were spanked at the audition. I preferred it when it was Patrick or later Jon who had to spank me, because Frazer could be very heavy-handed at times, and after a Jamie spanking I often couldn't sit down!'

Not every aspect of the production team's plans came to fruition. Zoe's third serial, 'The Mind Robber', was set in a world of classic literature, and the climax was to have been a sequence in which Zoe meets a succession of fictional characters conjured up by the villain: each of them spans her, but each time a champion summoned by the Doctor rescues her, until finally the Doctor acknowledges that she deserves a spanking for getting them into the situation in the first place, and takes a hand himself. Unfortunately it was discovered that three of the four fictional spankers were still in copyright. 'We found out we couldn't have Superman or George

Washington McIntock or Rhett Butler,' remembers script editor Derrick Sherwin, 'and we couldn't think of anyone else. It just wouldn't have had the climactic buildup with only Petruchio, so had to we scrap the idea.' The climax became a more conventional sword battle, and Zoe's punishment for venturing outside the TARDIS was moved back to the first episode.

One of the most memorable of the new regular spanking scenes came at the end of 'The Prison in Space' by Dick Sharples. Unlike most of the scriptwriters, Sharples chose to make this scene the key to the resolution of the plot, in which Zoe is hypnotised by the feminist villains. When Jamie, enraged by her betrayal, gives her a good spanking, he unwittingly discovers the way to break the mental conditioning. This leads to scenes of mass spanking as the downtrodden men rebel against the ruling dictatorship and put Jamie's discovery into effect against its conditioned dolly-guards, economically and stylishly realised in a tightly-edited sequence of extreme close-ups showing male hands smacking upturned female bottoms and the dolly-guards' facial reactions.

The spanking of Zoe in this story was a turning-point for 'Doctor Who' in one respect. Among the problems of spanking scenes in the late Sixties was the fashionable mini-skirt. These could be highly revealing when a girl wearing one was put over a man's knee, and this was still widely thought to be indecent in some quarters. In the previous story, 'The Invasion', a scene where Zoe and guest star Isobel (Sally Faulkner) were spanked by the Doctor and the Brigadier had both girls' panties visible under their short skirts, and earlier scenes with Polly and Victoria had shown the same problem despite carefully chosen camera angles. In 'The Prison in Space', however, for the first time in 'Doctor Who', Jamie was seen to lift Zoe's mini-skirt and spank her directly on the seat of her panties.

As Frazer Hines explained in 1991, this was his own idea, put in on the spur of the moment when the scene was recorded: 'I was bothered by the fact that Zoe was doing much worse things than usual in that serial. Most of the time she was cheeky or got into trouble or whatever, and she was spanked for it. There needed to be something more in 'Prison in Space' because it wasn't just the usual misbehavior. It only came to me when I actually put her across my knee for the take and I remembered something that happened at the auditions when we chose Wendy earlier that year. The girls had all been told to wear trousers because they'd decided to have more spankings and it was important to cast someone with a nice-looking bottom. But one girl turned up in a dress, so when it came to the part of the scene where Jamie spans Zoe, they asked me to turn up her skirt first so they could see properly. The girl, it wasn't Wendy, I'd better not say who it was, she didn't like this at all and walked out of the audition, and of course she didn't get the part. As I put Wendy across my knee, this came back to me, and I thought it would be a good way to make the scene something more than usual, so I just flipped her little skirt over and spanked her pants. It was just an impulse. The cameras were running and I thought they might ask for a retake, but fortunately they liked it and kept it in.' (Incidentally, despite Frazer's reticence, it is known that the actress who objected to being spanked on her panties at the audition was Gabrielle Drake.)

Although there were some complaints from people who felt the scene went too far, it was very influential in the future development of spanking in 'Doctor Who' after Hines's departure from the programme. When the Doctor, freshly regenerated into the form of Jon Pertwee, escaped from Gallifrey with Zoe, only to have the TARDIS steered by the Time Lords to modern-day Earth and grounded there, the production team decided that the new series should lose some of the restrictions that went with being a nominal children's programme. At the same time, they wanted to find ways to exploit the fact that the series was now to be made in color as part of the BBC's upgraded television service. One of the ideas adopted, inspired by the 'Prison in Space' scene, was that in future Zoe should always be spanked with her mini-skirt lifted to display a variety of colored panties. This meant that Zoe's wardrobe for the new season was now

restricted to mini-skirts, with no room for the bottom-hugging catsuits and hot-pants of the previous year.

The new color series also saw the full-scale introduction of out-of-order recording. Wendy Padbury comments: 'This was not a change I was altogether happy with, even if it did make it easier for the BBC. We did groups of scenes together that took place in the same sets, whereas before we had done each episode more or less in the right order, like a play. The trouble with this was that we might follow a spanking scene with something from another episode entirely. Previously if I looked uncomfortable or needed a cushion to sit down on, it was alright because Zoe had a sore bottom from the spanking, but that wasn't possible with the new system. There was one occasion when I was spanked three times on the same evening because the scenes all took place in the same group of sets!'

This was the serial 'Inferno', during which the Doctor travels to a parallel world and meets subtly different versions of his friends on Earth. Wendy expands: 'We did the first spanking, and then I had to go and change into a new pair of knickers, because the gimmick was that they'd be different each time. Then we did another spanking, to go later in the story, after which everyone changed into their other costumes and we did the scenes on the parallel world, in which I was spanked yet again, this time as the other Zoe!' As a character touch, this Zoe, though superficially similar, was seen to be wearing plain white panties when her skirt was raised, quite unlike the bright colors and patterns regularly displayed by her real world counterpart. 'At the time several people told me they thought I overdid the reactions in this scene, and I used to say that this was a different Zoe who had never been spanked before and wasn't used to it. But the truth was that I had already had two good spankings that evening and it really did hurt as much as it looked!'

'Doctor Who's then producer, Barry Letts, told a convention audience in 1987, 'This was an oversight in the planning stages, and although Wendy was very good about it, it made us have a rethink of the way spanking scenes were recorded. The main outcome was that we decided wherever possible to keep them back until the end of a studio day. This helped the actress, and it also meant that the technicians were less quick about pulling the plugs if we overran. They would all gladly put in overtime to see a glamorous actress spanked!' This was too late for Wendy Padbury, however, for 'Inferno' was her last story, as Zoe left to marry Greg Sutton, the rugged oil man who had spanked her earlier in the serial.

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To replace the cheeky teenage scientist Zoe, producer Barry Letts created Jo Grant, a kooky young secret agent assigned to be the Doctor's assistant, and cast Katy Manning to play her. Jo would also serve as love interest for one of the UNIT captains, and this was firmly established by having her spanked in all four episodes of her opening serial, 'Terror of the Autons'.

Katy Manning was gifted with a love of the outrageous which she lost little time in using in her early spanking scenes. When her mini-skirt was lifted in 'The Mind of Evil', it revealed a large target printed on the seat of her knickers, while in 'The Claws of Axos' they displayed the message, 'Handle with Care!' 'Barry Letts was not amused,' remembers Katy. 'I was summoned to his office and told in no uncertain terms that jokey knickers were out. So I had to find other ways of having fun with my spankings.' Producer Letts told his side of the story on the fan video interview series 'Myth Makers': 'After I saw the target design I was ready to call her in and tear her off a strip, but I was persuaded that a fashionable modern girl might really wear pants like that. Then the next story came around and she had that silly, self-conscious message across her bottom, and I knew that I had been right.' An apocryphal story often told by Jon Pertwee on the convention circuit claims that Letts found another way of getting the message across to Katy. 'After we finished the scene, my producer Barry Letts took me aside and explained what he had in mind. It was then announced that

we needed a retake of the spanking scene. We did the dialog again as written, but when I put her across my knee, this time I pulled down the offending knickers and spanked her on her bare bottom - hard!

Pertwee may have developed this story from an actual incident which happened during the making of the following story, 'Colony in Space'. Katy had once again been acting with a little less than the degree of professional discipline required in the studio. After a number of retakes had been necessary when a special effects bomb failed to go off, Katy began to 'send up' her lines. On the fifth attempt, the bomb exploded perfectly, but the shot had to be done yet again because Katy jokily shouted a warning against a 'bum' instead of a bomb! 'I can't tell you what happened to *my* bum afterwards,' said Katy in a later fan interview. 'Jon was not pleased!' As in Pertwee's apocryphal story about 'The Claws of Axos', the pretext was a retake of the spanking scene, which was filmed as usual at the end of the evening. Although the first take was perfect, a second take was called for; Pertwee and director Michael Briant had colluded to teach Katy a lesson. Katy's striped panties were taken down, and her bare bottom, already blushing pink from the first take, received one of the soundest spankings in Doctor Who history. 'Everyone in the studio queued up to give her a smack or two,' recalls Michael Briant. 'It seemed the best way of making it clear how everyone had been inconvenienced by her behavior.' Required to write a memo explaining the studio overrun, Barry Letts commented inscrutably that it was caused by 'effects problems, artist problems and measures taken to avoid having similar overruns in future'.

'Colony in Space' was also the story in which Letts introduced a shortlived innovation in the style of the program's spanking scenes. As the Doctor takes Jo across his knee, the camera performs a crash zoom, so that the screen is filled with the Doctor's upper body, leaving Jo herself discreetly out of the frame. As he worked himself into his job as producer, Letts developed serious moral reservations about the series' now traditional spanking scenes. At one stage he considered dropping them, and asked script editor Terrance Dicks to experiment with alternatives. Dicks duly removed one of Jo's two spankings from the upcoming story 'The Daemons', replacing it with a severe scolding from the Doctor. 'It didn't have the same impact at all,' said Dicks ruefully. But by then Letts had his brainwave. 'I first thought of it as an insurance policy in case Katy carried on with her silly panties,' says Letts, 'but it struck me that this might be an ideal way of keeping the spankings off the screen, as it were.' The effect was repeated for the one remaining spanking in 'The Daemons', before Letts learned how unpopular this was with both the viewers and the BBC executives.

'It wasn't for my benefit,' Katy Manning assured a convention audience in 1985. 'Jon spanked me as hard as ever. There was absolutely no difference from any other story as far as we were concerned.' But it soon became clear that for everyone else involved there was a key difference. 'Because you couldn't actually *see* Jo being spanked,' explained Terrance Dicks, 'some viewers, including the Head of Department, thought there was more going on out of vision than there really was.' Letts was surprised to receive a memo from his boss, BBC executive Ronald Marsh, headed 'Bare Bottom Spankings in Doctor Who', pointing out the unintended and unacceptable implications of the new practise. 'If greater severity is required,' Marsh suggested, 'the spanking might be administered with the slipper, belt or hairbrush instead of the palm of the hand. (Or perhaps Doctor Who keeps a cane in his laboratory for such eventualities?) But the girl must always be covered by at least her undergarments.'

After Marsh's decision came through, Katy went to town, and the spanking scenes in the first two stories of Jo's second season featured the most provocative panties ever seen in 'Doctor Who'. In 'Day of the Daleks', the Doctor's punishing palm smacked down across an upturned rump clad in scarlet panties trimmed with white lace, and, rubbing her bottom afterwards, Jo remarked breathlessly, 'Now it's not just my knickers that are red!' (The

line was not in the script; it was an ad lib from Katy.) And in 'The Curse of Peladon', the Doctor turned up Jo's long dress to reveal white panties perforated with eyelet holes. Bare skin could be clearly seen, growing pinker as justice was done. It was after this that Jo's wardrobe began to move toward pantsuits. 'Nobody said anything,' recalls Katy, 'but I think Barry must have tipped the costume designers the wink that the days of the miniskirt were coming to an end.' Jo would take her spankings on the seat of her panties in only two of her remaining eight stories.

Katy recalls an amusing incident during the making of one of these, 'The Mutants': 'It was one of the days they were putting the background in with the blue screen. Jo had got herself lost in the caves and when the Doctor found her, as usual he put her across his knee. So Jon got me in position and lifted up my skirt and got to work. And we got frantic signals to stop from the floor manager. It turned out that my knickers were blue and up in the gallery my bottom had disappeared! I had to go and change into a pair of my own and do the scene again.' This led to continuity problems with the rest of the story: 'You could see my blue knickers when I jumped around in that short skirt, but when I'm turned up and spanked they're suddenly white!'

For the show's tenth anniversary, the production team planned a special reunion episode featuring all three Doctors. The intention was that Jo would be spanked by each of them in turn at different points in the story, but this ran into difficulties almost at once. The storyline proposed that Jo's three spankings should escalate as each failed to have the desired effect of keeping her out of trouble. The BBC were prepared to accept Hartnell spanking Jo on the seat of her skirt and Troughton doing it on her panties, but they had to draw the line at the proposal that her spanking from Pertwee should be administered on her bare bottom. The idea fell into abeyance when larger difficulties overtook the story, as the scriptwriter Bob Baker explained ten years later: 'One problem was that William Hartnell was just too sick to take part fully, and that meant we had to have him on the TARDIS scanner screen rather than physically involved in the story as we'd planned. It also put paid to our plans for the spanking scenes, because there was no way of getting him to spank Jo. So instead we had him saying she needed a spanking, and the Patrick Troughton Doctor had to administer it for him. That allowed us to write an argument between the first two Doctors later on, when Jo was in trouble again and had to be spanked by Jon Pertwee.' This scene, in which Hartnell rebukes Troughton for his inefficient spanking technique, is now considered a Doctor Who classic.

During her third and final season, Jo was spanked more often than before as the scripts called for guest characters to take a hand as well as the Doctor and UNIT. This grew from a discussion between Barry Letts and Terrance Dicks during the season's planning stages. 'It was the tenth anniversary season and Barry wanted to attract some higher profile guest stars to the show,' says Dicks. 'So I suggested that an incentive would be the chance to spank Katy.' This failed to achieve its purpose, though the additional spanking scenes were popular with viewers. Says Dicks, 'It turned out that, except for one story, the obvious spanker was a young man, which wasn't much help in pulling in the likes of Olivier! But to use an older man would have been too much like the Doctor, and it also helped to set up the romantic plot we were planning for Jo's exit.' So Jo was spanked by Lieutenant Andrews in 'Carnival of Monsters' (played by future series regular Ian Marter), the young Thal Latip in 'Planet of the Daleks' and twice by her future husband Professor Jones in 'The Green Death'. 'Carnival of Monsters' also featured the Doctor soundly spanking the leggy carnival hostess Shirna, although a contractual mixup meant that actress Cheryl Hall was allowed to pad the seat of her leotard.

Amidst these encounters with masterful young men, Jo was spanked in 'Frontier in Space' by no less a person than the President of Earth. At Barry Letts' suggestion, the President was a woman, making

the scene a rare example of a female spanker in 'Doctor Who'. Letts explains: 'I thought we were in danger of going down the road of male supremacy with the ongoing format of the naughty girl who needs to be brought into line by a strong man. This was truer than ever now that we were having Jo punished by the guest stars as well as the Doctor. I wanted to make the point that it was Jo's behavior that earned her the spankings, not the fact that she was a girl. So Terrance and I decided to have a woman in authority as one of the forces of disapproval.' The scriptwriter, Malcolm Hulke, reportedly attempted to write a scene in which the President in turn is put across the Doctor's knee, but this never reached the final screenplay.

At the end of 'The Green Death', the Doctor drove away, leaving Jo howling and struggling over her fiancé's lap. But Katy Manning's association with 'Doctor Who' did not end there. Three years later, in 1976, she made an appearance in a photospread for the spanking magazine 'Janus', which had loyally chronicled the series' spanking scenes for years. 'Doctor Who's Naughtiest Assistant Finally Gets The Spanking She Deserves', proclaimed the front cover. The pictures, with a mockup police box in the background but otherwise clearly shot in a suburban living room, showed Katy, in typical Jo Grant miniskirt and gogo boots, falling foul of a Doctor dressed to resemble the current television incarnation, with curly wig, floppy hat and long scarf. The spanking started out on Katy's polkadot panties, but after a few shots these were pulled down, and the majority of the pictures featured her bare bottom. 'We thought we'd never see Doctor Who spank his assistant the way she deserves,' said the writeup, 'until Katy Manning, for three years the naughtiest Girl Friday on television, helped us remedy the omission.' ('Janus' reportedly also approached Wendy Padbury and Elisabeth Sladen, but both actresses turned them down.) Asked why she had agreed to the shoot, Katy was frank: 'They paid me a lot of money,' she said, 'and, unlike in the program itself, there was no actual spanking involved! I just had to lie across the man's knee and look frightened, something I have learned to do very well.' For his part, Jon Pertwee gave the press a pithier soundbite: 'Typical Katy!'

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The idea for Jo's replacement arose from a discussion in the production office about the role of the girl in 'Doctor Who'. Barry Letts explains: 'We asked ourselves why the assistant allows the Doctor to spank her. We could see from Katy's performance, and Wendy Padbury's before her, that it hurt and it was humiliating to boot, so why doesn't she just walk out on him? It wasn't some kind of secret masochism, which would be totally wrong for the character of the series, and we just couldn't think of a reason, so when the time came to replace Jo Grant, we decided that we had to address this issue.' The character they devised was an investigative journalist, Sarah Jane Smith. The reasoning behind the decision was that Sarah's investigations would solve both ends of what Letts regarded as 'the spanking problem': they would get her into trouble, earning her a good spanking from the Doctor, and her determination to get her story would stop her walking away afterwards.

In casting Sarah Jane, Barry Letts first considered Fiona Gaunt, a striking brunette actress whose performance in Letts' other telefantasy series, 'Moonbase 3', had made as much of an impression as her tight catsuits. When it was decided that 'Moonbase 3' would not be renewed for a second season, Letts offered her the part of Sarah Jane without an audition. Unfortunately the actress proved less than cooperative when it came to the spanking scene due to be filmed on her first day on location. Letts was called in after Jon Pertwee realised that she was wearing protective padding under her costume, and despite the strict no-padding clause in her contract she refused to remove it for a retake. There was no option but to sack her on the spot, and while the director rearranged the film schedule to bring forward scenes without Sarah Jane, Letts returned to London with the not inconsiderable task of finding a replacement actress at short notice.

Letts took to ringing round his colleagues at the BBC for suggestions. Among several names, he was most impressed by a recommendation, made by the producer of 'Z-Cars', of a young actress called Elisabeth Sladen. 'After the trouble we'd had with the other girl,' Letts recalls, 'I knew we had to have someone who would get on with the job and not whine about having a sore bottom once a month. It was Ron Craddock who gave me Elisabeth. When he told me about the professional way she'd taken a spanking on 'Z-Cars', I knew she was the girl we needed. And sure enough she turned out to be very good indeed.' The casting process was a rush-job. Letts phoned Elisabeth Sladen and, having ascertained that she was interested and available, described the part to her and asked her to come for an interview, wearing clothes appropriate to Sarah's character. 'She told me later that she thought this was an audition exercise,' explains Letts, 'but the truth was that we needed her on location straight away, and there wasn't time for a costume fitting, so I decided that if she was suitable we'd have her wear her own clothes.' After passing her interview, she was driven to the location to receive Jon Pertwee's approval, and was filming her first scene twenty minutes later. 'He didn't tell me I was going straight into a spanking scene,' Elisabeth later remarked. 'I wouldn't have worn my denim microskirt if I'd known!'

Series continuity nearly required Elisabeth to wear the same outfit for her next punishment in 'Invasion of the Dinosaurs', one of the longest and soundest spankings ever seen in 'Doctor Who'. 'The two stories were supposed to run continuously, so they wanted me to wear the mini again, but I asked not to. It wasn't that I minded giving the seat of my knickers another airing, though I do prefer to work in trousers. But there was a later scene where Sarah realizes she hasn't been on the spaceship for months because she still can't sit down after her spanking, so it had to be an extra-hard one, and I said I'd prefer to have a little more on my rear end than just a pair of panties. Fortunately they agreed.'

The companion's penchant for pantsuits that began in Jo's later episodes continued with Sarah Jane, but a large minority of serials also saw her in a skirt, which was usually raised for her spankings. Unlike her predecessors, she invariably wore plain white panties, the only decoration an occasional band of color at the edge. 'In the first scene it was just what I happened to be wearing at the time,' explains Elisabeth. 'After that we had a discussion and agreed that it was the best way to make Sarah different from the Wendy Padbury and Katy Manning companions. They had gone about as far as you could being outrageous, so we decided to go to the opposite extreme and try to be sexy with something very simple.'

'Spanking has always been lucky for me as an actress,' commented Lis in 1976. 'I actually got my first acting part when I was the ASM at Liverpool Playhouse because none of the girls in the company wanted to do the spanking in that week's play, so I had a small part for a week, and six months later I married the actor who spanked me. Later it was my spanking in 'Z-Cars' that got me my break into 'Doctor Who'. 'Doctor Who' in turn got her still further media attention as the British press quickly fell in love with Sarah Jane. 'Doctor Who has a new Girl Friday who is proving her expertise in the fine art of being spanked,' wrote the London Observer's television columnist early in 1974. 'From the look of desperate apprehension in her eyes as she realizes she is due for a spanking, to her rueful pout as she rubs her pretty bottom when it is over, Elisabeth Sladen's performance remains precise and controlled.'

After Sarah's first year, Jon Pertwee left the series, to be replaced by Tom Baker as the Doctor. 'Jon and Tom are totally different actors,' remarked Elisabeth Sladen in 1987. 'Jon was a precisely technical actor, but he could never remember his dialog, and we had the lines pasted up at different places on the set. In 'The Monster of Peladon', there's a scene where the Doctor spanks Sarah and lectures her at the same time, and I had the words written all over me! There was actually a line written along the edge of my panties, but it was very cleverly shot so that on the screen it looked like a lace frill. But with Tom, it was all different. He

approached the part more from the inside, with more passion and sincerity. In practice that also meant he spanked me harder!'

At an early stage, it seemed likely that he would also spank Sarah less often. During the six-month handover period between outgoing producer Barry Letts and his successor Philip Hinchcliffe, the two men hatched a plan to orient 'Doctor Who' towards a more adult audience, losing some of its old homeliness. According to some accounts, one casualty of the plan was to be the Doctor's characteristic way of dealing with his companion's mistakes and misbehavior. The idea did not meet with the new star's approval, as Lis Sladen recounts: 'Tom got wind of it, and let it be known that he didn't like it. He told them the Doctor needs to be able to show his disapproval. The stories depended on Sarah always making mistakes, which was an acting challenge for me, but if she ever didn't get spanked for her mistakes, it would make the Doctor look stupid.' Tom reacted characteristically when told this in a DVD interview in 2003: 'Did I say that? Well, the truth was that I'd fallen desperately in love with Elisabeth and wanted to spank her every week!'

Philip Hinchcliffe claims that the plan has been overstated: 'It never got further than a bright idea. I think Barry was keener on it than me.' The outcome was that Hinchcliffe chose to keep the traditional spanking scenes and seek to add to the series' adult viewer base by strengthening its horror content. This drew swift and unwelcome attention from the veteran British television campaigner and selfappointed moral guardian, Mrs Mary Whitehouse: alerted by media reports that 'Doctor Who' was now 'terrifying the tinies', she tuned in to the fourth episode of 'Genesis of the Daleks' and was predictably offended by what she saw. 'Bombings, corpses, revolting genetic experiments, and, for light relief, a misbehaved young woman being smacked on her underwear, one of the lewdest sights ever seen on teatime television □ and all in a so-called entertainment program intended for innocent little children! I have no doubt that the BBC is cynically bidding for adult viewers by scheduling this disgusting spectacle immediately after the sports results.'

As the only individual singled out in Mrs Whitehouse's tirade, it was Elisabeth Sladen who bore the brunt of the press attention that followed. 'She made herself look foolish, really,' said Elisabeth when a fan magazine asked her about it twenty years later. 'She'd obviously never seen 'Doctor Who' before and had no idea what it was about.' While newspaper cartoonists produced caricatures of Sarah turned bottom-up across Mary Whitehouse's knee, Elisabeth answered the criticisms in a measured and rational way, pointing out that 'Doctor Who' in fact took a very stance on warfare and the misuse of science, not to mention the female companion's intermittent misbehavior. As for how she dressed for her spanking scenes, Elisabeth simply remarked, 'I always wear white panties, so it's all quite decent really.' The following day, Mrs Whitehouse replied by offering to meet Elisabeth and show her what a really sound spanking feels like, adding that 'the color of her underwear will not be of any consequence at all'. ('I never met her,' Elisabeth told her 1990s fan interviewer.) The press loved it, and 'Doctor Who's ratings soared.

Elisabeth's professionalism over spankings is often praised by her co-stars: 'She never, never complained no matter how hard she was smacked,' remarked Jon Pertwee. It was sorely tested when an embarrassing onset blooper occurred during the making of 'Pyramids of Mars', as Elisabeth later recalled: 'It was the spanking scene, and Sarah has her back up against the wall when the Doctor advances on her. There's a struggle and she gets turned up and spanked. It was a chaotic day in the studio and we had set changes left, right and center. They were literally putting the set up around us! What neither of us realized when we started the scene was that they'd trapped the hem of my dress under the edge of the set wall, so when Tom had to drag me over to the armchair, I was literally fixed to the spot! He thought it was just a vigorous struggle, so he gave me an almighty yank, and I toppled forward into the timehonored position across his knee, leaving the entire back panel of my dress

still nailed down to the floor.' Quick thinking by the two cameramen saved a retake: one zoomed in on Sarah's bottom and the other on her face. 'Thankfully the actors carried on with the scene, so we were able to edit out the mishap in postproduction,' says director Paddy Russell. 'We cut together the spanking as a series of closeups with no establishing shot or coverage. The viewer only saw the struggle, followed by Elisabeth's white panties being spanked and her facial reactions. It looked as if he had lifted her skirt to spank her, when in fact there was no skirt to lift!'

When the Doctor put Sarah Jane across his knee for a second time in 'The Seeds of Doom', she overtook her predecessor's tally and became the most spanked 'Doctor Who' companion of all. (It was a record she was to hold for thirty years, until finally overtaken by Billie Piper in the relaunched 'Doctor Who' series in 2006.) Newspaper publicity for the milestone led indirectly to Lis becoming the first recipient of a new annual award inaugurated by Levi jeans, at first called the Golden Moon, but soon renamed the Rear of the Year Award. (Three other 'Doctor Who' girls were later honored as Rear of the Year: Mary Tamm in 1979, Sarah Sutton in 1982, and Nicola Bryant in 1985.) Wearing skintight jeans, Lis proudly showed off her award to the press photographers and commented happily that just for once her rear was getting applause instead of a good spanking. 'But you could say I get a regular massage to keep me in trim,' she added.

Sarah walked out of the TARDIS after a scorching spanking in 'The Hand of Fear'. 'I played it as a moment of sudden maturity,' comments Lis. 'The problem with playing Sarah is that she was always making the same mistakes and always surprised when she ended up getting a spanking. It obviously didn't have much effect on her! I rationalized it that she was a bit like a child in the way she behaved, following her impulses until someone had to step in each time and tell her she was totally wrong, and that was usually the Doctor. For me, the final scene was the moment when she realized she had grown up and was too old to be spanked. I'd have done it differently if I'd known I was coming back, though!'

Sarah Jane Smith remained the defining role of Elisabeth's career, with comebacks to 'Doctor Who' in 1983 and 2006, and her own spinoff series in 2007. But her first return to the role in 1981 was in the less auspicious 'K9 and Company', the abortive pilot for another spinoff. The program went through a long and difficult period of development, starting life as a proposal from 'Doctor Who' producer Graham Williams for sitcom centered on Sarah's misadventures back in her old career as a roving reporter. The idea was junked by his successor as producer, John Nathan-Turner, who believed it was not an attractive enough proposition to offer Elisabeth: 'I wanted to give her a promotion,' he explained in his memoirs, 'so that she would basically be playing the Doctor, with a teenage sidekick of her own.' He also insisted on the inclusion of the Doctor's recently axed robot dog, K9, as a way of appealing to younger viewers. The resulting show was not highly regarded and the series was not picked up. Lis has a simple explanation: 'I wasn't spanked, so good luck wasn't with me that time!'

Elisabeth continued to play spanked heroine parts in the late 1970s and early 1980s, but in 1985 her luck seemed to run out when she was offered the female lead in the London revival of the musical 'Kiss Me Kate'. 'I had to turn it down because I can't sing,' Lis explained ruefully. In the end, the role went to former child actress Bonnie Langford, and transformed her public image from an irritant to a sexy musical star. 'When I think of the good it did Bonnie, I wonder whether I should have taken singing lessons. But eight spankings a week, including matinees, for three years... I don't think my poor bottom could have withstood it!'

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The initial germ of the idea for Leela, Sarah Jane's replacement, came in a conversation Philip Hinchcliffe had with Elisabeth Sladen about the role of the companion. Elisabeth pointed out that,

despite receiving a record number of spankings from the Doctor, Sarah had not changed her behavior during her time on the TARDIS. 'So I wanted the next assistant to develop,' said Hinchcliffe in 1983, 'which would show that the spankings were more than just spice in the episodes, but were having a good effect on her.' The Doctor would take a cavegirl from a primitive tribe and progressively educate her 'at both ends,' as script editor Robert Holmes put it at the time. By her third story, 'The Talons of Weng-Chiang', he would have persuaded her to abandon her animal skins in favor of civilized clothes, and the plan was for her to continue learning and changing until, by the end of her time, she had become an ultra-sophisticated woman, albeit one who was still in need of a spanking from time to time. 'But I left the series after the first three adventures,' said Hinchcliffe wistfully, 'and my successor had other ideas.'

Hinchcliffe had wanted to cast the actress Mel Martin as Leela, but she turned it down in favor of the title role in the period drama 'Love for Lydia'. (Ironically, when the series was shown, more than one reviewer remarked that Lydia should have been soundly spanked.) Director Pennant Roberts had other ideas, and former Royal Shakespeare Company member Louise Jameson landed the part. Jameson has always declined to be interviewed about her time on 'Doctor Who' and it is generally believed that she did not truly know what she was getting into.

Tom Baker had issues with the character of Leela. 'Sarah Jane was naughty,' he told the press at Leela's launch, 'but there are times when Leela is bad. She'll need some very stern treatment from the Doctor before long.' Ever since, Baker has insisted that his vigorous performance in the spanking scenes was in character: 'You can't just tell her, no more Janis thorns, and give her a smack on the bottom. There had to be some force in it, to express his complete outrage at what she'd done.' However, it is widely understood that the actor drew that force from his own frustration and dislike for the new character. The result was a more than usually uncomfortable time for Louise Jameson, a problem compounded by the BBC's wardrobe department.

Costume designer John Bloomfield was briefed to dress her as a savage who lived in a tropical jungle environment. 'That meant something fairly brief and made of animal skins,' he explained in 1994. We considered a leather bikini, but decided on something closer to a onepiece swimsuit, to keep it more family oriented. But we didn't realize, until it was too late, how inflexible the materials were, and how, in consequence, the costume would behave in an action scenario.' At the first studio session, including Leela's first spanking, it was soon noticed that her outfit tended to ride up as she moved about, creating a 'thong' effect. 'It meant,' explains Philip Hinchcliffe, 'that to all intents and purposes she got a barebottom spanking, which we were not supposed to do. There were questions about it from the management and I did have to cut a closeup shot. The other problem was that the scenes were shot out of story order, and Tom was a bit heavy handed, so the continuity was messed up when we edited it together, but by the time it was noticed it was too late to do anything about it. We got a few letters asking why Leela had a red bottom before she'd even been spanked!'

For Leela's second story, 'The Robots of Death', Bloomfield was asked to add flaps to the front and back of the costume. 'The press scoffed that she was wearing a wash leather on her bum,' he said, 'but it was a solution that made sense. She was supposed to start wearing more anyway, so this was the logical first step. But then the production team changed.' Hinchcliffe's successor as producer, Graham Williams, recognized the considerable publicity value of Leela's skimpy attire and abandoned the original plans to civilize and clothe her. The costume problems, hitherto considered temporary, now became longterm and pressing. 'The flap was only ever a fix for the time being,' says Bloomfield. 'It didn't cover her against all camera angles, and it wasn't Bakerproof.' Tom Baker always flipped it out of the way for the spankings, insisting that he was the best judge of how the Doctor would act. Louise Jameson

continued to be spanked on her bare skin.

The tension between the two stars came to a head with the second spanking scene in 'The Invisible Enemy', in which Leela, disguised as the Bi-Al Foundation Nurse, wears a tight-fitting PVC jumpsuit instead of her usual leathers. On this occasion, Baker spanked so hard that the PVC split across her bottom, revealing Jameson's skyblue panties. (Several viewers commented that this was an out-of-character choice of underwear for the savage Leela.) A row followed, and Jameson slapped Baker's face. It is believed that this was the moment when she began to consider leaving 'Doctor Who'. Meanwhile, Bloomfield's successor Amy Roberts was asked to design a new, less problematic version of Leela's costume. 'I dispensed with the leotard style,' she explained in 1980, 'and went for a tiny dress with matching pants, all cut in softer chamois leather, which is more flexible and moves better with the artist. Part of the brief was to eliminate any risk of accidental nudity, so to make absolutely sure, I watched back all the episodes where Sarah Jane got her pants spanked, and then cut them fuller for Leela so that nobody could say we were showing anything that hadn't been seen in the program before. It also meant that Louise could wear her own pants underneath.'

This turned out to be a bad suggestion. The second spanking scene to feature the new costume also included an unexpected appearance by the lace edge of Jameson's panties. A few days later the actress was summoned to a meeting in the production office to discuss her contract. Also present was the director, George Spenton-Foster, who told a fan convention in 2002, 'I was unhappy because it broke the illusion: you weren't looking at Leela any more but an actress playing a part. It was only a minor error, but the production team took it much more seriously than that.' It was put to Jameson that she had broken one of the cardinal clauses in a 'Doctor Who' girl's contract, which prohibited the use of padding in spanking scenes. Spenton-Foster couldn't believe his ears: 'The argument was that the costume came complete with underwear, so that contractually she was not allowed to wear any additional underwear. Louise quite rightly told them where to go and that she'd be leaving when her contract was up at the end of the season.'

Williams was reluctant to let her go. Despite the problems and the difficult relationship between Baker and Jameson, Leela was a popular companion, pleasing children and adults alike, and she always attracted welcome press attention. Williams briefly considered sacking Tom Baker instead, but eventually decided on a charm offensive to persuade Jameson to stay. He was so confident of success that no leaving scene was written for Leela at the end of the season finale, 'The Invasion of Time': in the rehearsal scripts, the comical tag scene culminates when the Doctor slings Leela over his shoulder and carries her kicking and screaming back to the TARDIS, where he proceeds to give her a good spanking until the credits roll. This conclusion stood until just two days before the final studio session, when Williams belatedly accepted that Jameson really meant what she said and would not be returning for another season. A new scene was hurriedly written and bicycled to the rehearsal rooms: Leela was unexpectedly married off to the likeliest available character, the Time Lord guard Andred, and the Doctor gave him a 'masterclass' on how to spank a savage, using the story's only other female character for demonstration purposes.

Hilary Ryan, who played the Time Lady Rodan, was taken aback by this turn of events. 'There was no punishment for Rodan in the original script,' she said in 1987, 'and I'd been playing her as someone who was a bit above all that. I might have done it differently if I'd known it was going towards that ending.' Lack of rehearsal time also left her a surprise in store when the scene was shot. 'I hadn't expected Tom to pull up my long dress like that! I think it shows on my face when you watch the scene. We'd only walked it through on the last day of rehearsals so Tom did a lot of improvising in the studio. There was nothing wrong in it, he was just doing the spanking scene the way he usually did them, and Louise and I both ended up being spanked with our bottoms uncovered.' This meant that

one element of Gallifreyan culture was established by accident rather than by design. 'Because it was completely unplanned, nobody had decided what Time Ladies might wear for knickers,' laughed Hilary when asked about it. 'And the answer turned out to be the striped pair I happened to be wearing that day! The costume designer told me afterwards she'd have done something more imaginative if she'd had the choice, but she didn't, and there it is, my personal contribution to the world of Doctor Who!' But as events turned out, it was to be some time before this particular continuity point was followed up on screen.

'There's nothing wrong with her that a few good spankings won't sort out,' the Doctor told K9 about his new companion, the Time Lady Romana. Graham Williams and new script editor Anthony Read devised the character around what they saw as the last available stereotype. 'With Leela we'd gone about as far as we could go with spanking as straightforward discipline,' explains Read, 'and all the other companions had been in the mould of the girl being disobedient or silly and causing trouble. So for a long time, the Doctor's been used to regard his companions as naughty children, and suddenly he's confronted with a young woman from his own people, 120 years old, just out of college, who thinks she knows it all from what she's learnt in books. So we set up Romana as a girl who needs to be spanked because she's arrogant: not naughty but haughty. So we had to find an actress who could be likeable and infuriating at the same time.'

By 1978 the assistant in Doctor Who had become a highprofile job in television, and a total of 2,036 actresses applied. Because of the part's unusual demands, each applicant was asked to supply not only the usual professional headshot but also a photograph of her bottom. 'We looked at pictures of bottoms wearing everything imaginable from trousers to panties to wet swimsuits,' remembered producer Graham Williams in 1985. 'In one morning I became an expert in spotting cellulite! There were piles of them, everything from professional ten by eights to tatty polaroids, but there was one photograph that really stood out from the rest, because the actress had got herself photographed with nothing on.' That bare bottom, and the face smiling cheekily over her shoulder at the camera, belonged to the young film star Mary Tamm.

Naturally Mary's name featured on the short-list, along with seven other actresses. Screen tests were held on Valentine's Day 1978, and Tom Baker was called on to administer eight good spankings in the course of the afternoon. Read provided an audition scene designed to test the candidates' ability to hit the right balance: 'For part of the time, the audience must really, *really* want to see Romana get her bottom smacked □ hard,' he explained. 'But if she's like that all the time, we won't have a character who can carry her share of the story. Some of the girls we saw were brilliantly spankable and others played the heroine so well that you thought the Doctor was a brute. Only Mary pulled off both sides of the part.'

Although Mary herself had no reservations about showing off her bottom, her contract contained a stipulation unique in the history of Doctor Who: that any spankings must be given over at least two layers of clothing (one of which could be underwear). 'We'd decided that Mary was the girl we wanted,' said Graham Williams, 'but her agent drove a hard bargain, and the only way we could get her was to agree to this nonnudity clause.' This was inserted without Mary's knowledge: 'I'd been thinking how much fun it would be to show my panties and get the boys excited,' she said later, 'but it was not to be.' Romana was always to be fully clothed during her painful sessions across the Doctor's knee.

The reason for this was a dispute between Mary and a film company during the runup to her time in Doctor Who. A few years earlier, she had appeared in the film 'Rampage', playing the miniskirted daughter of a tea planter, who gets herself into danger and is first rescued and then soundly spanked by her wouldbe boyfriend. The spanking had been administered on the seat of Mary's panties, but when the film was edited, additional closeup shots were cut in showing a bare bottom being spanked. These were posed by another actress. Fearing that the nudity might cause misunderstandings and jeopardize her chances of appearing in a family programme like Doctor Who, Mary sued the film company on the advice of her agent. However, the agent also wanted to play safe with Doctor Who for fear of prejudicing the case (which was later settled out of court), and chose to insist that Mary's spanking scenes should be played fully clothed. 'The "two layers" thing was just legal language,' said Williams, 'a way of saying "no partial nudity". But it pleased our bosses higher up the BBC!' When Mary learned of the contractual issue, she staged her own minor act of defiance during the making of 'The Pirate Planet': 'I left my panties off on the day of the spanking,' she told a convention audience in 1993. 'When your bottom is going to be the center of attention, you don't want to risk visible panty line. I only told Tom. He tried to sneak a look down the waistband when I was over his lap, but of course my trousers were too tight.'

Williams was later praised by his head of department for 'arresting a tendency towards voyeurism' in the series, and with official blessing the policy of administering the spankings to a fully clothed companion outlived Mary Tamm and her contract. Mary's own luck did not hold out behind the scenes, however. She had recently married at the time she was cast, and after the long studio recording days her husband regularly collected her from work. This had embarrassing consequences during the making of 'The Armageddon Factor', which Mary later recounted on a DVD featurette. 'I'd been chatting in the BBC corridor with one of the stuntmen ... well, flirting, to be honest ... and we got round to talking about wrestling. He was a real expert, and he was explaining to me how wrestlers' lifts worked with leverage and counterweighting and gravity, but I just didn't believe anyone could do what he was describing. So I bet him he couldn't do the lift he was talking about on me, and before I knew it I was hoisted up over his shoulder.' It was at precisely this moment that her husband arrived to collect her, drew the wrong conclusions, marched Mary into her dressing room and gave her what she described as 'the kind of spanking you *don't* see on Doctor Who'. On the DVD, she looks knowingly at the camera and mouths the words 'bare bottom'.

At this time, Graham Williams was actively trying to increase the female presence in a series which was traditionally male dominated. 'We introduced a lot of villainesses,' commented Williams later. 'They were beyond spanking, as it were, but we also brought in some naughty alien princesses who both unexpectedly wound up as companions.' Several people claim to be the first to have noticed the spark between Tom Baker and Lalla Ward, who played Princess Astra in 'The Armageddon Factor', but they all agree that, as director Michael Hayes put it, 'the epicentre was the scene where the Doctor puts the Princess across his knee'.

When Mary Tamm announced her intention to return to her film career at the end of the season, it was quickly decided that Lalla was a natural replacement who would work well with Tom.

According to Graham Williams, they never considered importing Princess Astra on a regular basis, nor creating a new character for Lalla to play: the plan was always to have a new incarnation of Romana. 'We hadn't done all that we wanted with the character,' he explained, 'and Lalla's performance gave us a new take. With Mary's Romana you got the feeling that a spanking was a great affront to her dignity. But with Lalla, there was always the sense that, however much she might scream and kick, she secretly rather enjoyed it.'

'The big question was how to regenerate me,' says Lalla, 'and how to explain that I looked like Princess Astra, but wasn't. I suggested that it was rather like wearing a copy of a designer dress, and the idea took off from there. Tom thought the Doctor would not approve, I thought Romana would defy him by trying on more bodies, and we wound up starting the story with five spankings in as many minutes.' Graham Williams told a 1985 convention audience that the original plan was more ambitious: 'We wanted to have some cameos by wellknown personalities as the different bodies of Romana. We invited one of the Top of the Pops dancers, I remember, and a children's television presenter. But none of them wanted to come and be spanked by Doctor Who.' The production unit manager, John Nathan-Turner, then suggested that Romana should try on the bodies of some of the Doctor's previous companions, but when enquiries were made, it soon emerged that Louise Jameson was not interested, Elisabeth Sladen was unavailable on the studio dates and Katy Manning was working in Australia. 'It didn't seem worth going back any further than that,' said Graham Williams. 'So we were left having to use extras.' And that wasn't the end of the scene's problems, as Lalla recalls: 'Originally there were four other Romanas. But one of the extras insisted that if she was going to be spanked, she was going to be credited, and she stormed out when she didn't get her way. So we finished up with three Romanas, plus me.'

The production team deliberately raided female stereotypes for Romana's other bodies, which included a space girl (played by Lee Richards), a Greek goddess (Maggy Armitage) and an Arabian Nights girl (Yvonne Gallagher). (The fourth, who did not ultimately appear, was to have been a Scots lassie in a kilt.) At the climax of the scene, Lalla herself returns, now dressed as a naughty schoolgirl: 'If you're going to spank me, I might as well dress the part,' she explains. 'It was a nightmare to make,' said Lalla later. 'I read Romana's lines off camera, so the girls' faces had to be out of shot whenever they appeared to be talking, and then the camera was on them whenever Tom was speaking. The whole scene looked bizarre because it was entirely made up of reaction shots.' But not when it came to the spankings, because Lalla also performed the yelps and cries as each new Romana was spanked. 'Which meant the other girls couldn't squeal themselves, not so much as a single peep, so Tom had to spank them gently and make it look harder than it was.'

Filming the spanking scene for the next story, 'City of Death', posed different problems: the spanking took place on the open streets of Paris. Director Michael Hayes explains: 'The script called for a really vigorous spanking, with Romana kicking and screaming, to be totally ignored by the passersby. We were filming in Paris as a lean operation with three actors and no extras, so we planned to shoot real Parisians in the street, but we overestimated their Gallic indifference! Lalla had already attracted a lot of attention in her pink outfit, and a lot of them decided to stop and watch the spanking. I decided we had no choice but to abandon the original idea and use the crowd. Then the worst happened. If we were filming in this country, people would have thought, it's only Doctor Who spanking his assistant... but in France they've never seen Doctor Who, and somebody called the police. We had only two days to shoot everything and we couldn't afford to lose time explaining ourselves, so we legged it to the next location and left John Nathan-Turner to deal with the gendarmes. I had to bail him out that night.' Additional pickup shots of the spanking were required later to complete the scene, and the difference between studio and location footage is very evident in the final programme. Other differences are also apparent to those in the know...

It was during the making of 'City of Death' that it became clear how turbulent the two stars' relationship was. 'Some days they were inseparable and some days they weren't speaking,' says Michael Hayes. 'The problem was that it affected their performances, the way they interacted from scene to scene. You might go from a scene we did on a good day direct into one on a bad day, and the change in the relationship was palpable. It was a bad day when we shot the studio pickups for the spanking we couldn't finish on location, so Tom had a very obvious way of expressing his feelings. Poor Lalla!'

The relationship was not public knowledge until nearly the end of Lalla's time on the series, but press interest in the spanking scenes continued unabated. The London Daily Mirror contained a behind-the-scenes exclusive. 'Playing Doctor Who's glamorous assistant brings many rewards with it, but one of the drawbacks is that you are always getting spanked,' the article began. 'A succession of pretty actresses have dealt with it using methods that range from icepacks to a vigorous rub, but new girl Lalla Ward has a method all of her own. She gets herself put across somebody's knee all over again!' The story was simply that Lalla liked to have a soothing lotion rubbed onto her bottom after a spanking scene, and the most convenient way of doing this in a small BBC dressing room was for her to lie across her dresser's lap. 'I used to read the newspaper,' Lalla explained when asked about it fifteen years later, 'and I learned a valuable lesson: never cheek a dresser when you're over her knee!'

'I don't think there was a member of the Wardrobe Department who didn't want to spank Lalla,' says regular costume designer June Hudson. 'She could be very difficult, and with every story we all secretly hoped that Tom would be in one of his moods the day we shot the spanking scene.' Lalla agrees in retrospect that she was 'bossy': 'I always had definite ideas about what I should be wearing, and the costume designers didn't always agree.' Confrontation began early over Lalla's first main costume, in 'Destiny of the Daleks'. 'The school uniform was my idea,' says Lalla, 'and Tom and I wrote in the joke about dressing for the occasion. But Doreen James wanted me to wear a silver lurex catsuit or something, and we just couldn't agree.' The outcome was that James resigned and refused further work on Doctor Who. Her successor, Jan Wright, more readily concurred with Lalla's overall suggestion, but the actress didn't get all her own way in the costume. 'I wanted a *much* shorter skirt! But I was told that this was out of the question because my knickers might show. I argued that was the whole point of the naughty schoolgirl look: white socks, white knickers and a spanking. But I was overruled.'

'Behind the scenes of every story that year there was some kind of a confrontation between Lalla and the costume designer,'

says June Hudson. 'Some she won and some she lost. By the time of 'The Horns of Nimon', I was getting savvy to it, so when she came to me with a demand to wear jodhpurs, I agreed straight away, and designed her a lovely hunting outfit, complete with a riding crop for her to flourish. Well, Tom took the bait and, as you know, Lalla found herself getting spanked with the crop instead of his hand!' When asked about it at a convention in 2002, Lalla winced and said, 'I don't recommend it.'

Things came to boiling point on the troubled production of the six-part season finale, 'Shada', when a confrontation between Lalla and the costume designer provoked a strike. 'I never found out exactly what it was all about,' says Graham Williams, 'but the upshot was that we were halfway through making the story when all of our costumes were "accidentally" sent to BBC Scotland, and there was no way we could get them back and no way we could finish the show without them.' Once it became clear that no reconciliation was possible and the story could not be completed in time for its scheduled transmission dates, Williams quickly decided on a course of action. 'I reckoned my only option was to fire Lalla Ward,' he said. 'But I'd not considered one important factor, and that was Tom Baker.' By the time Williams had worked through his way up the levels of BBC bureaucracy, the series' star had made his wishes known. 'The bosses knew why millions of people watched Doctor Who every Saturday night, and it wasn't because of my name on the end credits,' said Williams ruefully in 1987. He found himself summarily reassigned to another show, and production unit manager John Nathan-Turner was asked to take over production duties at short notice, on a caretaker basis. One of his first decisions ensured that 'Shada' would remain forever unfinished...

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One of new producer John Nathan-Turner's first ideas for 'Doctor Who' was to increase the number of companions. 'It is a long-established tradition that the companion would get a spanking in each serial,' he commented at the time, 'and I don't want to meddle with tradition. However, it is also hard on the actress, so I have decided to spread the burden around by having more characters.' His original idea was to introduce a teenage boy, but this was firmly vetoed by the BBC's Head of Serials, Graeme McDonald, who recognized that this would alienate the programme's dedicated audience. The job went instead to Janet Ellis, whose performance in 'The Horns of Nimon' had caught McDonald's eye. An alternative ending to the story, showing Princess Teka stowing away on the TARDIS, was hurriedly recorded and was edited into the master tape only on the day before transmission. With season finale 'Shada' irrevocably canceled, the replacement scene hinted at a new direction for 'Doctor Who' when the show returned in the autumn...

Viewers had to wait seven months for the inevitable, when the next season began abruptly with Teka already over the Doctor's knee being spanked after her discovery on board the ship. A later episode of 'The Leisure Hive' also saw a spanking for Romana on the seat of her Edwardian bathing costume, but subsequently the two girls alternated across Tom Baker's lap serial by serial. Although John Nathan-Turner had devised this arrangement with the best of intentions, it was not popular with one member of the cast, as Janet Ellis recalls: 'By this time Lalla Ward and Tom were together, and I think she resented my presence, especially when it was my turn for a spanking. She'd been on the programme for a year before I arrived, and having her bottom smacked by Tom had been absolutely her prerogative, and then suddenly she had to share it with me. It was silly, she needn't have worried, but she had to make sure that her spankings were the ones that Tom would notice.' Reportedly it was at Lalla Ward's insistence that Romana was spanked in 'Full Circle' with her skirt and petticoat raised, the first time this had happened since 'The Invasion of Time' two years before.

Romana was written out near the end of the season in 'Warriors' Gate'. Since she left in order to travel through time and space fighting evil and injustice independently, it was thought appropriate that in this story she should be the one to spank Teka. This was not an entirely happy arrangement for Janet Ellis: 'By now we were not getting on at all well, and when she walloped me she did it like she really meant it. You didn't expect it not to hurt, of course, what with only having those yellow silk pajamas for my costume, but when Tom did it there would always be a twinkle of fun too. At least my bottom was spared for the next few months, because Sarah and Janet were coming in, so it wasn't my turn for a while.'

Sarah Sutton and Janet Fielding arrived in consecutive stories to play Nyssa and Tegan, bringing the number of companions up to three and thus making the spanking rota even less demanding. In fact it was Tegan who was devised as the new companion, a short-tempered Australian whose habits of criticizing the Doctor and getting into trouble were forever earning her a spanked bottom. Her air hostess uniform was designed with the over-the-knee position in mind, with the skirt tight around her bottom, and this made for memorable spanking scenes in 'Logopolis' and 'Kinda'. Between them, Tegan's impudence and Teka's disobedience resulted in a memorable combination of companions.

One problem, pointed out by Peter Davison in his first rehearsal as the new Doctor, was that the two girls had confusingly similar names, Teka and Tegan. It was hurriedly agreed that Teka should mainly be called 'Princess' in future. Script editor Eric Saward explains: 'I suppose we liked the idea that it was a Princess having her bottom smacked, it wasn't just anybody. When she refused to do as she was told, it was because she was royalty and thought she shouldn't have to take orders even from the Doctor. So we made the best of it, but really it boiled down to a silly mistake in the names. When they brought in Tegan they should have called her something else, but as I understand it John Nathan-Turner had an Australian cousin called Tegan so that was that.'

Unlike Tegan, who was always intended to be a companion, the placid alien engineer Nyssa was introduced as a last-moment decision, and the scriptwriters always found it more difficult to get her into spank-worthy situations. However, her impetuosity developed in the following season, along with a sometimes unrestrained sense of humor, and before long she was receiving her fair share of attention. A change of costume into tight velvet trousers also helped, although she did not wear them for what was arguably her most memorable spanking scene in 'Black Orchid', when Nyssa and her exact double Ann Talbot, wearing identical fancy dress costumes, and are spanked by the Doctor and Ann's fiancé Lord Cranleigh. What makes this so charming is their discovery that they are each punishing the wrong girl, and the spankings break off halfway through so that Nyssa and Ann can change places.

Soon after Eric Saward joined the series as script editor, he decided that a companion needed to be written out. 'There were just

too many of them,' he says, 'and it meant that things got spread too thinly. John Nathan-Turner was totally sold on this rota system for spankings, but it was so restrictive. Really it just undermined the Doctor's authority, because if one of the girls was in trouble and it wasn't her turn, he'd have to say, "If you do that again I'll spank your bottom," or something. He was reduced to threats when we needed actions. One of the first things I tried to do when I became script editor was introduce some flexibility to it by putting in an extra spanking for Tegan at the end of 'Four to Doomsday', after she tries to pilot the TARDIS and lands it out in space. It was ridiculous, one of the most richly deserved spankings ever in 'Doctor Who', and John Nathan-Turner wouldn't allow it because it wasn't her turn. In the end we compromised and you saw the Doctor take her across his knee and raise his hand, but then it went straight into the end credits before he smacked her. We got away with the same trick later on in 'Kinda' when Teka gets punished by Hindle even though it was Tegan's turn, but it took me until 'Earthshock' to break the rota properly.'

Saward's original plan was to write out Nyssa. 'She was the one who was most trouble to write for. You couldn't easily get her doing things that deserved a smacking. But when I proposed this I was told it had to be either Teka or Tegan because of the confusion over their names. This was despite the fact that both the characters were more popular and successful than Nyssa. It was Janet Ellis who went because her contract was due to run out. Janet Fielding was still signed for another year.' Janet Ellis had mixed feelings about her departure: 'I had done two years, so it was a natural time to go. I enjoyed working with Peter Davison, and fancied him like mad. Being spanked by him was almost a pleasure, but I could have done without it happening twice in my last one.'

This was the spectacular 'Earthshock', in which Teka sneaks into a doomed space freighter and is blown up with it before she can dismantle the Cybermen's equipment. The story included spankings for Tegan and Nyssa as well as Teka, the four scenes spread evenly through the episodes to build up to the memorable climax. The subject is also mentioned several more times, most notably when Teka is sulking after being punished in the first episode, and the three companions discuss together the times they have been across the Doctor's lap, with brief clips from previous stories to illustrate their reminiscences. Later, as the Doctor hurries to rescue Teka, he is even heard to say that he will spank her again on her bare bottom when he gets her to safety!

There were several good reasons for the extravaganza, as Eric Saward explains: 'I knew that if I was to convince John Nathan-Turner to loosen his rota system, I had to not just give him a serial with more than one spanking, but to make them so essential that it wouldn't work if you cut them out. I decided in fairness to give each of the girls a scene, but Teka got two because it was her finale. That way I could have a spanking in each episode. This meant that the serial built up a rhythm so that you knew what would happen at the end. The Doctor would save Teka from certain death, and then he would put her across his knee for getting into the situation in the first place. As he goes to rescue her, he's cross, he's had to smack her twice already in this serial and she's still getting in trouble, and he says he'll give her the hardest spanking she's ever had. And then the freighter explodes and you don't get the ending you expected. It was a tragic exit for Teka, but it only worked so well because the girls had all got spanked beforehand. Luckily John Nathan-Turner accepted this, and the serial turned out to be one of our most popular, so after that we were able to have more scenes.'

The next season saw not only more spanking scenes but a conscious effort to enliven them by giving the girls a more varied wardrobe than they had so far enjoyed. Their costumes were also more revealing, sometimes unintentionally. On one famous occasion during the recording of 'Arc of Infinity', the Doctor put Tegan, wearing a tight 'boob tube' and lace shorts, over his knee and her breasts popped out! 'When we reshot the scene,' Peter Davison told a convention audience in 1986, 'I had to splay out my legs so that one was supporting her hips and the other was under her chest to stop it coming free again. It was quite uncomfortable.' Sitting on the same panel, Janet Fielding added, 'But not as uncomfortable as I was!' Not surprisingly, the boob tube was quickly dispensed with in favor of a selection of hotpants and catsuits, which regularly felt the Doctor's palm across their tight seats. Nyssa, meanwhile, graduated from trousers to miniskirts, which offered tantalising glimpses of underwear as she wriggled across the Doctor's lap. In her final serial, 'Terminus', she actually removed her skirt and paraded around in silk French knickers before having them thoroughly warmed in the final episode.

During the planning stages for this season, John Nathan-Turner was pleased to learn that, for the third time in the award's history, a 'Doctor Who' companion had been selected as the Rear of the Year. However, because plans to write out Nyssa were already well advanced, he was secretly less delighted that the recipient was to be Sarah Sutton and not Janet Fielding. 'He wanted the publicity to go to the girl we were keeping,' explained Eric Saward. In the event, the BBC's publicists contrived to turn it into a news story about the two girls' rivalry over the award, and instead of the traditional shots of the winner proudly displaying her curves to the camera, the press carried photographs of Sarah Sutton upended across Janet Fielding's knee, under such headlines as 'Tegan is green with envy'. But the ploy backfired in the long term, as Saward testifies: 'One of the awards panel told me Janet was in line for it the year after, but they thought again after John's behavior over the photocall.'

The character who would take Nyssa's place was introduced a story earlier in 'Mawdryn Undead', set in and around a girls' private school. The opening scene, stylishly directed by Peter Moffatt, was a striking introduction for the new regular, and also a surprise reintroduction for an old one. The first shot after the title sequence is a close-up of a girl's bottom clad in navy blue knickers. A cane cracks down across it, and the camera pulls out to show new companion Sylvia Turlough (Julie Brennan) receiving six of the best in the head's study. Chastised but unchastened, Sylvia makes a dignified exit, and finally we see that the stern headmistress is none other than 'Doctor Who's original disciplinarian, Barbara Wright, who started the series twenty years before treating Susan in similar fashion.

By choosing to make the new companion a naughty schoolgirl character, script editor Eric Saward gave 'Doctor Who' a ready-made opportunity to increase the number of spanking scenes at a time when it was striving to recapture much of its late Sixties and early Seventies identity. This was emphasized at the press photocall to publicize Julie Brennan's arrival, also attended by Peter Davison. Pictures taken of Sylvia showed her lifting her skirt at the back to reveal her panties whilst smiling cheekily at the camera, touching her toes with the Doctor brandishing a cane behind her, and also in the more conventional position across the Doctor's knee. Such poses were popular with press photographers, and were requested at casting photocalls for many years afterwards.

The strictness of Sylvia's school about uniforms is illustrated in 'Mawdryn Undead' when Barbara first meets Nyssa, takes her for one of the girls, and spansks her for being out of uniform, much to Tegan's amusement. Throughout her stay on the TARDIS Sylvia continued to wear her school uniform with its short, pleated skirt, and this kept the basic schoolgirl archetype firmly in view. The regulation navy knickers, however, were quickly discarded in favor of ordinary white panties. Costume designer Dee Robson explains: 'I think Peter Moffatt was taking a huge risk with that opening shot on 'Mawdryn', and it was lucky to have come off. The darker colors like navy blue, even though it was accurate for the school setting, don't show up well on the television screen, and it was only down to very skilful lighting that you didn't get a totally blacked-out image. When I came to do the costumes for 'Terminus', knowing that John Nathan-Turner wanted to go back to the old skirt-up spankings of the Seventies, I changed the pants in Julie's costume to white, which is more photogenic and easier to light. I think it worked very well, although later designers used different colors and patterns to give the scenes some variety.'

Spanking was a regular feature of Sylvia's life on the TARDIS, with often two and occasionally even three scenes in the course of a serial as the Doctor found it necessary to impress his orders forcibly on his disobedient new companion. Tegan was no less recalcitrant, and took to wearing loose, abbreviated dresses which the Doctor would fold back before administering her punishment. Occasionally her squabbles with Sylvia led to the Doctor not knowing which one to spank first!

To celebrate the programme's twentieth anniversary, the special 'Five Doctors' story united all the Doctors and a selection of the more popular companions. There were some notable absences, however. Katy Manning had emigrated to Australia, so it was not possible to feature Jo Grant, and the draft script's important part for Leela also had to be omitted after Louise Jameson made it a condition of her return that she would not be spanked. Tom Baker was also unavailable, and to compensate the production team used footage from the incomplete 'Shada', including a sound spanking for Lalla Ward's Romana which became the sequence in which the couple are abortively kidnapped by the black obelisk. This left five female companions (Susan, Zoe, Sarah Jane, Tegan and Sylvia) who featured in an enjoyable mass spanking scene at the end of the story.

'The reason for the mass spanking was partly publicity,' says Eric Saward. 'Someone had worked out that we were coming up to the 150th spanking in 'Doctor Who', and John Nathan-Turner wanted to combine that with the celebrations for the twentieth anniversary. To make sure we got up to the 150 mark, we had all five companions get smacked. It was John Nathan-Turner who wanted them all done together, because that way none of them could say that *she* got the actual 150th spanking □ each of them had as good a claim to it as the other four.'

For most of the feature-length episode Tegan was paired with the first Doctor, who made several threats to smack her bottom before finally sitting down and putting her across his knee in the closing scene. This was the cue for all the unruly companions to meet their traditional fate. Susan's punishment fell to the fifth Doctor, a piquant reminder that he was still her grandfather however young he appeared, while Sylvia had her spanking administered by the Brigadier. Only Zoe and Sarah Jane were spanked by 'their own' Doctors. However, all was not as it seemed. Because Elisabeth Sladen was in the early stages of pregnancy, it was agreed that her part in the spanking scene should be restricted to close-ups. All the other shots showing Sarah Jane featured a stand-in, Belinda Lang. As a result, despite an otherwise exact replica of her 'Robot' costume, Sarah proves to be wearing pink panties instead of her normal white when her skirt is raised for her spanking. In the studio, Elisabeth Sladen pointed out the error, but by then it was considered too late to change.

'The Costume Department started to get careless with the undies,' Julie Brennan told an Australian fan convention in 1993. 'In 'Warriors of the Deep', those are actually my own chonies I'm getting spanked on, because the pair that came with the costume weren't suitable.' The problem was spotted by John Nathan-Turner just as the spanking scene was about to be recorded. Costume designer Judy Pepperdine had supplied Sylvia with stripy panties which were, as Eric Saward later put it, 'fine for showing in Britain but a problem for the other side of the Atlantic'. To be precise, the striped pattern would produce an electronic strobing effect when the programme was shown on the American 525-line NTSC video system. 'I suggested that the simplest thing would be for the Doctor to pull them down and just get on with the smacking,' says Saward, 'but instead they stopped the recording and sent Julie back to her dressing room to fetch her own knickers... which fortunately weren't striped!'

During the planning stages for the new season, it became clear that both Julie and Janet Fielding were considering leaving 'Doctor Who'. This left the production team with two departures to arrange and a new companion to devise. ('We only wanted one,' confirms Eric Saward. 'Even two was one too many.') During 'Planet of Fire', partly set on a Greek island, Sylvia had a chance encounter with one of her teachers and ended up being taken back to England to face the music over her long absence from school. In reality, Julie was planning to marry a wildlife photographer and hoped to emigrate with him to Australia. Meanwhile Janet simply wanted to move on to other roles, so she was not averse to an idea put to her by John Nathan-Turner to maximize the publicity for Tegan's departure. In early January 1984, the British newspapers carried a story about how Janet had recently developed strong feminist views, and that she now deeply disapproved of 'Doctor Who' and its emphasis on a male figure of authority disciplining the young women in his charge. The story was based on a press conference apparently called by Janet herself, but, as she told a Doctor Who Appreciation Society convention in 1993, 'It was all a put-up job! John and I planned the whole thing as a publicity stunt! Doctor Who had been my bread and butter for three years, and I wasn't going to denigrate it for real.' The story ran for several days of frenzied press comment before the front pages carried splash pictures showing Janet bottom up across John Nathan-Turner's knee in the 'Blue Peter' garden at the BBC, to illustrate the news that Tegan would be leaving 'Doctor Who' at the end of 'Resurrection of the Daleks', the story then being made. 'Janet gets Smacked ... and Sacked!' read one headline.

'I thought it was a crazy idea,' says Eric Saward. 'It didn't do Janet's career any good at all, and it brought the programme to the notice of the women's libbers who have never really left it alone since. But John Nathan-Turner had his own agenda about wanting Janet's replacement to be a young boy called Perry, and he was trying to pressure the BBC into letting him change the format. And that didn't come off either, I'm pleased to say!' Nathan Turner's Plan B was Peri Brown, a spoilt, rich American who debuted partway through the season.

Press publicity for 'Doctor Who's spanking new companion', as several newspaper headlines called Peri, showed Nicola Bryant over Peter Davison's knee in a white bikini, but remarkably, Peri was never spanked by the fifth Doctor in their two serials together. Her introductory scene in 'Planet of Fire' showed her stepfather Howard Foster (Dallas Adams) trying to restrain her from giving up her college studies by administering a very sound spanking on the seat of her pink bikini panties, while 'The Caves of Androzani' featured a dream sequence in which Peri remembers an earlier trip to the woodshed with Howard.

These dreams were intended to be a regular feature of Peri's stories, and so each day of the studio sessions for 'Planet of Fire' ended with Dallas Adams and Nicola Bryant performing an extra spanking scene against a simple black drape set up in a corner of the studio. These vignettes were scripted by Eric Saward, to be inserted into later serials as required, and costumes and make-up were used to indicate that the two characters were younger. For one especially memorable sequence, eventually used in 'Timelash' the following year, Peri is dressed as a cheerleader with her hair tied in bunches, and Howard spansks her with a hairbrush which breaks halfway through, forcing him to continue with his hand. (This was apparently an unplanned accident in the studio.) A number of sound-only sequences were also recorded, to be played over shots of Peri dreaming. However, in these scenes only the dialog was original, with the slaps and Peri's yelps edited in from the soundtracks of her other spankings.

This emphasis on Peri's relationship with Howard disappointed some viewers, who were waiting for the spoilt American to get her come-uppance from the Doctor. Eric Saward explains the background: 'Howard married Peri's mother when she was fifteen, and found he was saddled with a brat who needs smacking hard and often. Peri, for her part, resents this mightily. Nobody has ever dared to discipline her before, so the punishment just makes her determined to behave worse, and that's where we've reached in 'Planet of Fire'. When Howard strands her on the boat after the spanking, she's set on getting off even if she has to swim, and she steals his archaeological find to boot. We wanted to explore the relationship with Howard more because it was part of her relationship with the Doctor as well. It's the spankings she's had from Howard that make her behave herself with the Doctor, which is what we were pointing out by putting the dream sequence into 'Androzani'. Little did she know what was going to happen when the Doctor turned into Colin Baker!'

Nicola Bryant also gave careful thought to this aspect of Peri, as she explained in 1991: 'I decided there was probably something sexual in her feelings for Howard. She certainly doesn't enjoy being spanked, but there must be something in the fact that she keeps on dreaming about it. She latches onto Peter's Doctor because she sees him as a kind of alternative to Howard, a substitute father-figure but without the complication of her mother and, she hopes, no spankings. But what she ends up getting is Colin's Doctor, who's not in the least attractive to her, and to make matters worse he spansks her. The regeneration makes it all go wrong for her, which is why they row so often in the next season. That's what I worked out in my mind ... which doesn't mean that all of it ever came across on screen, of course!'

Sure enough, Peri's first encounter with the sixth Doctor was one of the most explosive ever seen in the series. After a long build-up, their argument about his new persona came to a climax as he asks, 'Have you ever been spanked, Peri?' 'No,' she lies defiantly, and the upshot is that, for the only time ever in the series, a companion is seen to be spanked on her bare bottom. Less than ten years earlier, such an event was unthinkable outside the sort of adult magazine that Katy Manning had posed for, and it was still necessary to take care in shooting the scene. Although the Doctor is clearly seen to pull down Peri's black panties as far as her knees, careful use of low camera angles ensured that her bottom was never seen on screen during the spanking. This gave rise to a rumor that Nicola Bryant was actually wearing flesh-colored briefs, but in fact no such trickery was used. The output of the other camera was recorded for the VT engineers' Christmas compilation tape, which regularly included at least one spanking from 'Doctor Who'. Peri's bare bottom is clearly visible throughout, and by the end it is red.

Nicola Bryant: 'It wasn't actually that much more painful than a spanking on my underwear, and I had plenty of those on 'Doctor Who', but there was the awful feeling of being exposed and totally unprotected. But they paid me extra and they agreed to clear the studio, and everyone was very sensitive, and for once there was never any question of a retake, because the damage to my bottom was there for all to see. What I liked best was the line afterwards when she says, "Howard used to spank me, but at least he let me keep my underpants on!" Beforehand she tried to brazen it out by saying she'd never been spanked, but afterwards the truth just slips out as she realizes she's got into something worse than Howard. I thought that was a good moment.'

Despite the careful camerawork, the scene attracted vociferous complaints from some sections of the viewing audience, with letters in the 'Radio Times' condemning the scene as pornographic and lacking the innocence the programme used to have in 'the good old days of Sarah Jane having her bottom smacked'. The controversy was also covered on the BBC early evening news magazine, 'Nationwide', with clips to show both the mild and sexy sides of 'Doctor Who's spanking scenes in previous eras, respectively represented by Romana's long white dress in 'The Ribos Operation' and Jo's perforated panties in 'The Curse of Peladon'. As John Nathan-Turner commented on the programme, more of Katy Manning's bare bottom could be seen through the latter garment than was visible of Nicola Bryant's in the scene that had caused all the fuss. He also pointed out that Peri was not the first companion to be spanked with her panties down, quoting the end of 'Resurrection of the Daleks' only three stories earlier, when the Doctor carried Sylvia back to the TARDIS promising her a barebottom spanking, the start of which was heard on the soundtrack as the police box dematerialized. Asked whether Peri could look forward to more of the same, however, the producer merely grinned his usual 'Stay tuned.'

As it turned out, although Peri spent a considerable part of Season 22 with her bottom in the air, it was always covered, however skimpily, in shorts, leotards, panties, and, in 'The Mark of the Rani', skintight Victorian bloomers. However, the complaints about the bare bottom scene in 'The Twin Dilemma' ensured that BBC chiefs would keep a much stricter eye on 'Doctor Who' in the following year. When Michael Grade took over control of BBC One, one of his first acts was to cancel the series.

Planning was already well advanced for the next year when the news broke during the run of 'The Two Doctors'. Grade justified his decision by labeling the program's spanking scenes both indecent and outmoded. 'This sort of thing might have been acceptable in the 1960s,' he told a press conference, 'but in this day and age men no longer discipline young women like that, so we shall be replacing 'Doctor Who' with a new series which more accurately reflects the modern world.' Colin Baker responded

by sending Grade an open letter pointing out that the Doctor was not human and should not be judged by contemporary standards, but to no avail: 'Doctor Who' was canceled and the budget reallocated to its replacement, the longrunning soap, 'EastEnders'.

A furore of public protest followed, with media interest fueled by a series of stunts secretly orchestrated by the 'Doctor Who' production office. The two most noteworthy examples were the Charity Sponsored Spank and the record and pop video 'S.O.S.: Save our Spanking', produced by a fan working in the music industry. The Sponsored Spank took place on Easter Sunday and was the focus of a protest march from Parliament to the BBC Television Center, led by Colin Baker, Nicola Bryant and a Cyberman. At five points along the route, the march halted to watch Nicola being spanked by the five marchers who had secured the largest sponsorship, with the proceeds going to the BBC's Children in Need charity. (Preliminary plans to allow lady marchers to be spanked by Colin Baker were abandoned through lack of interest.) Nicola later told the press, 'I wore eight pairs of panties □ which I'm not allowed to do on television!'

'S.O.S.: Save Our Spanking' aimed not only to protest the cancellation but also to sell enough copies to finance the next season of 'Doctor Who'. The song was punctuated with a clapping beat which the accompanying video revealed to be in fact the sound of spanking. The initial plan was to gather together all the surviving 'Doctor Who' cast to sing on the record and spank or be spanked on the video, but in the end, apart from Colin Baker and Nicola Bryant, only Nicholas Courtney was willing and able to be involved. The only other person with a 'Doctor Who' connection who expressed an interest was impressionist Faith Brown, who had recently played a Cryon in 'Attack of the Cybermen'. She refused a tentative request to play all sixteen female companions before Peri, but offered to work up one companion and fill out the rest of the video with characters from her standard repertoire. She proposed Tegan, the most immediately recognizable of the recent companions, but the producer instead opted for Susan, so that the Doctor was shown spanking both his first and current companions. Approaches to other celebrities translated into appearances by presenter Anneka Rice, former sitcom star Sally Thomsett and the female members of pop group Buck's Fizz, who were spanked by Nicholas Courtney. The video ended with 'Auntie BBC' being spanked by Prime Minister Margaret Thatcher, and clever editing had both roles played by Faith Brown. The record sold poorly, however, after the BBC refused to give it airplay, claiming that its opening, a spanked-out version of the Morse Code S.O.S. signal, might confuse the emergency services. The record's modest profits were put into a trust fund to be paid into a BBC budget, should one ever be allocated, for the production of 'traditional Doctor Who', complete with spanking scenes. The fund has never been accessed to date.

The BBC management was in disarray in the face of this unexpected outcry. Senior executive Bill Cotton put out a press release flatly contradicting Michael Grade's statements that 'Doctor Who' was gone for good: 'The Doctor and Peri will be back on the BBC in autumn 1986,' he promised, committing the BBC to a revival at the earliest possible future budgetary cycle. But he also warned of format changes: 'Peri will have grown up, so the Doctor will not need to discipline her any more.' This only fanned the flames of controversy, especially after it emerged that John Nathan-Turner first learned of this new direction when he read about it in the newspaper. He later wrote in his memoirs, 'Bill Cotton was in a difficult position and he tried to placate everybody, including Michael Grade and the loyal fans. The outcome was that he pleased nobody.'

In the following weeks, the focus of the news story turned into whether Peri would be spanked when 'Doctor Who' came back. In a concerted strike early on May Day 1985, journalists working for the tabloid 'Sun' newspaper telephoned every BBC executive at home to ask the question, and received many evasive and mutually contradictory answers, ranging from 'Doctor Who will be back on television in 1986 and he will be spanking Peri as usual' (Head of Plays) to 'The young lady will be perfectly safe with the BBC' (Head of Features, meaning that she was no longer in any danger of being spanked when the series returned). Others suggested some kind of compromise whereby the spanking might be suggested but not actually shown on screen. 'There might be a cave, a dark cave,' said the Head of Sport, 'and we hear noises coming from it, and then Peri comes out, and we see that she's rubbing her bottom, and then the Doctor comes out looking pleased with himself. We could do that.'

In his first outline, Eric Saward proposed starting the new season with a shot of Peri firmly across the Doctor's knee in the TARDIS. 'Ideally it would have been pre-titles. I thought we needed to say it was business as usual, right from the off. Then a mysterious force penetrates the TARDIS, the Doctor and Peri are teleported away while the spanking is still going on, we crash into the opening titles and then come back to set up the trial.' The season concept was to reflect 'Doctor Who's real-life situation within the program itself, but Saward's original idea was somewhat different from the broadcast version of 'The Trial of a Time Lord'. In the outline, the Doctor and Peri are taken out of time and space by a race known as the Femin Collective, and the Doctor stands trial for his sexist treatment of his female companions. The evidence was to be a series of the Doctor's adventures, shown on a large screen in the courtroom, during which he administers frequent spankings to his luckless female companions. 'We were being criticized within the BBC for our spanking scenes,' says Saward, 'so I thought, let's put the issue up there on the screen. It also meant we could save some money by using archive footage as part of the evidence, showing spankings through the show's history. If necessary, we'd base one whole segment of the evidence around a repeat of an old story. But John Nathan-Turner put a stop to all that.'

Nathan-Turner sent a memo to Saward accepting the basic trial premise but rejecting the proposed focus on spanking. 'Doctor Who is about more than just the Doctor disciplining his companions. And in the current climate, we need to be very careful and sparing with these scenes. Since we shall only be doing fully clothed spankings for the foreseeable future, a great deal of the back catalog is unsuitable for current use.' The Femin Collective were relegated to Saward's filing cabinet and in the eventual season the Doctor was put on trial by the Time Lords for interfering in the affairs of the universe.

The plan was to have four spanking scenes spread out across the different segments of the story, but when Nicola Bryant opted to leave midway through the season, it was decided to add a fifth so that Peri could be given a valedictory spanking. This was shown on the screen to reassure the Doctor that his companion was safe and well after he was taken out of time by the Time Lords: it emerges that Peri was not killed as it had appeared, but married King Yrcanos (Brian Blessed), who took her back to Earth to set up a new career in WWF Pro Wrestling with her as his valet... which naturally entailed her getting a few good spankings in the ring!

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Peri's successor, a computer programmer named Mel, was created after a conversation between John Nathan-Turner and Eric Saward about the suspension and the BBC's attitude to the series' spanking scenes. 'We were in the BBC bar bemoaning what had happened,' remembers Saward, 'and I said that we might as well give up and make something else, because it was obvious that we would never, ever be allowed to do a proper spanking on Doctor Who. John's answer was to bring in a different companion. He wasn't that concerned about creating a character, but he wanted a clear visual contrast with Peri, hence the red hair, and the main thing was body shape. Nicola was a buxom lady, so she had to be smacked hard to look as if it was making an impact. So John wanted a petite, fragile girl with a slighter build, who would appear much more vulnerable when Colin put her across his knee. The idea was that the smacking would look harder without the need to pull her knickers down for it.'

The casting process saw a serious mistake which resulted in an embarrassing public row and brought the BBC close to litigation. Petite redheaded actress Kim Thomson was contracted to play Mel and was actually on her way to the BBC for her first press photocall with Colin Baker when she read a report in the newspaper that Bonnie Langford was leaving a West End show in order to take the role. 'I thought Kim was perfect casting,' says Saward, 'and so did everyone else who saw her being spanked at the audition. But then John Nathan-Turner saw a newspaper photo of Bonnie in Kiss Me Kate and changed his mind at the last moment and signed her up. He thought there were bigger publicity opportunities with Bonnie, but he didn't realize that we were already past the point of no return with Kim, so we ended up with two actresses under contract to play the same part, and the publicity we got wasn't the sort he wanted.' The case was eventually settled out of court, and ironically Kim Thomson stepped into the Kiss Me Kate role which Bonnie had vacated, and continued successfully in the show for the remaining two years of its run.

Because Bonnie was booked in haste, a small error was made in drawing up her contract, which was to create large headaches for the production team. Among the standard clauses in contracts for Doctor Who girls was the stipulation that she would receive at least one spanking in each story. The words 'at least' were omitted from Bonnie Langford's contract, and her agent chose to interpret it strictly. John Nathan-Turner had gone on record that 'The Trial of a Time Lord', though made in separate blocks with different scriptwriters and directors, was all one long story, and in any event the BBC had allocated a single story code, 7C, to the production block that comprised Mel's first two adventures with the Doctor. Tradition dictated that she should be spanked in both, but Bonnie's contract allowed only one such scene.

'John Nathan-Turner was furious,' recalls Eric Saward, 'literally shaking with rage. But if he'd only stuck with Kim as we originally decided, none of it would have happened.' Saward was given an impossible brief: 'I was asked to find a way of ensuring that Mel got spanked in both her debut and the season finale, without breaking the terms of the contract.' His first thought was to introduce a body-swap scenario, so that Mel would temporarily be played by another actress, but this was vetoed, for two reasons: it would have made it difficult to establish her as a new character, and in any event the season had already featured something similar in Peri's final story, 'Mindwarp'. So Saward tried another idea: 'I turned the situation around so that the last two episodes were the story where Mel first meets the Doctor, and the Vervoid story that came before was actually set in their future.' He then removed the scripted spanking scene from 'Terror of the Vervoids', replacing it with a threat to 'deal with you later'. Finally, he introduced an entirely new character, Janet the space stewardess, whose furtive behavior at first makes the Doctor suspicious of her, and later earns her a sound spanking from him after he has eliminated her from his enquiries. 'Janet was written in for one reason only, and that was to be spanked,' says Saward. 'But Yolana Palfrey made so much of the part that she almost eclipsed Bonnie!' Writers to Points of View, the BBC's 'viewer mailbag' series, expressed surprise that Janet had not been taken aboard the TARDIS at the end of the story, while others were disappointed that Janet's relatively short but functional uniform skirt was left in place for her spanking, commenting, 'This would never have been allowed to happen before Michael Grade!'

Some viewers were even more disappointed when at last Mel was placed across the Doctor's knee and spanked on the seat of her blue jumpsuit. Bonnie Langford's animated, stylized performance drew fierce criticisms of 'pantomime' acting, while many found her shrill vocal reactions hard to take. 'Bonnie had spent the past year being spanked on stage in Kiss Me Kate,' explains Eric Saward, 'so when she had to do a scene for us, she was a bit too big for the small screen. John Nathan-Turner wouldn't hear a word against her, wouldn't accept that there was even a slight problem with the scene, but events overtook him.' There were public demands for Bonnie to be replaced with Yolana Palfrey forthwith, and militant fans organized a telephone campaign which aimed to break the BBC's switchboard by playing back amplified sound recordings of Mel's screams from the spanking scene. The tabloid 'Daily Star' published a cartoon showing Bonnie being spanked by a bespectacled anorak-wearing geek, and the 'Sun' offered its readers 'Bonnie Out' stickers, but in practice she was safe from everything except four more spanking scenes in Doctor Who: her contract would not expire for another season. All the fan protests achieved was to convince Michael Grade that he needed to do something highprofile to shake up the series' regular cast. Days later, Colin Baker was sacked from the role of the Doctor.

Meanwhile Eric Saward had been devising a strategy for the following year's season. 'We knew we wanted more smackings, but they couldn't involve Bonnie because of her contract. I knew also that we needed to say goodbye to Bonnie as soon as possible, though I don't think John Nathan-Turner was so keen on that. But the answer to the whole problem was to bring in more guest characters like Janet. Mel would get her one statutory spanking in each story, and the others would be a big bonus. The plan was to make the four stories so that they could be shown in any order, so that if any of the guest girls turned out to be especially good, we could show her story last and take her on as the new companion to replace Bonnie at the end of the season. It was like giving them all a trial story as a kind of public audition. That was slightly messed up when Colin was fired, because we then had to use the first story to introduce the new Doctor, but that's basically what happened with the rest of the season.' John Nathan-Turner also proposed that this policy could be adapted in the first story so that the new Doctor spans the Rani, a guest star who would not be in the running as a potential companion. 'And that's why there was that whole subplot about the Rani dressing up as Mel,' says Saward. 'I think he felt that, if we couldn't have a second spanking featuring Bonnie herself, this would be the next best thing.'

Saward left the series after his creative and personal differences with John Nathan-Turner came to a head over the casting of Colin Baker's successor. 'We needed an actor who could be much more physically commanding,' he told a magazine at the time. 'Sylvester McCoy is too slightly built to pull off a spanking scene convincingly.' Nevertheless, the new Doctor continued to give Mel, in his own words, 'many a slap while you're over my lap', and, with Michael Grade leaving the BBC, the new season saw a conscious effort to make the spankings sexier in response to the complaints that Janet's skirt had not been raised in 'The Trial of A Time Lord'. There was a notable success in 'Paradise Towers', when the Doctor rescues Mel from the lethal pool cleaner and, having ascertained that she is unharmed, puts her straight across his knee and spanks the clinging-wet seat of her polka dot swimming costume, complete with some outstanding shots of Bonnie Langford's vibrating bottom.

'Paradise Towers' also saw the first of the potential replacements for Mel, the Kang leader (Annabel Yuresha) who was spanked in full view of her troops. The other options were Ray the Fifties biker girl in 'Delta and the Bannermen' and Ace the delinquent explosives fan in 'Dragonfire'. Each girl recorded two versions of her story's closing scene, one in which she stays behind and Mel travels on with the Doctor, and the other in which Mel decides to leave and the Doctor accepts his new companion, propelling her into the TARDIS with a sharp slap on her bottom. 'We used the same basic script for each one,' says new script editor Andrew Cartmel. 'I did point out that we needed a third version, in which Mel leaves and the Doctor goes on his way alone, just in case we decided not to take on any of the three girls. But John insisted that was unnecessary. I think he secretly wanted to keep Mel, but there was never really any prospect of that. Bonnie was getting bad publicity and her agent wanted her out.'

Annabel Yuresha was never really in the running for continuing as the companion, because her character was so idiosyncratic. 'She was good and looked very pretty being spanked, but we wanted a more identifiable girl-next-door,' says Cartmel, 'so it was always a two-way contest between Ray and Ace.' Both girls were spanked twice in their respective stories. In Part One of 'Delta and the Bannermen', Ray (Sara Griffiths) gets a spanking from her boyfriend Billy on the seat of her motorcycle leathers, and in Part Three the Doctor turns up her skirt and petticoats to spank her frilly knickers. Then in the first episode of 'Dragonfire', Ace (Sophie Aldred) is punished by her employer, the barman, after she tips a drink over a customer, and in her final scene the Doctor puts her across his knee, with both spankings administered on her spandex cycling shorts.

Ray was hotly tipped as the likely winner, in part because of a useful innovation in her wardrobe. The costume designer, the late Richard Croft, explained soon afterwards: 'The spankings in Doctor Who were a legendary insoluble problem even when I joined the BBC ten years ago, because reducing the discomfort to the actress would mean ruining the sound effect. They've tried some experiments recently, but frankly without much success. After I decided to dress Sara in leathers, because Ray's a biker, it came to me that for the first spanking we could pad her up much more than we'd ever been able to before, and still get a good slapping sound off the leather on top. Just in case it didn't work, we agreed to do the later spanking more traditionally with a raised skirt, but fortunately it was very successful.' Another benefit of the spanking-proof leather catsuit was that camera rehearsals for the first spanking scene could be more representative of the final performance. Previously the spanking would, for the sake of the actress, only be administered on the actual take, the rehearsal being a purely symbolic run-through. This meant that technical problems would sometimes be missed until the recording itself, making it necessary to do time-consuming retakes. In 'Delta', however, the director was able to see in advance exactly how the spanking would appear on the take and make his plans accordingly.

Sara Griffiths later commented on the period authenticity of her costume in her other spanking scene. 'I had to keep Ray's identity clear as a girl from the Fifties, and it would look wrong for the Doctor to take up my skirt, which was very full and Fifties with all those starched petticoats, and see 1980s pants and tights underneath. And they also had to be very, very careful about just how sexy they could be after all the complaints a few years before. They're always walking a very narrow tightrope as to how much they can show. This suited me very well, although I didn't much care for the stockings and suspenders as they were a nightmare to get into! But the large Fifties knickers with all those lace frills across the back were much better protection than a skimpy modern pair. If I'm to be spanked I want to be as well covered up as possible. For that reason, to be honest, I preferred my leather gear.'

Despite a strong groundswell of BBC opinion in favor of Ray for the new companion, John Nathan-Turner made the surprise choice of Ace. His official reason was that overseas viewers would find Ray's Welsh accent hard to understand. Within the BBC, he also pointed out that the budget would not cover a series of leather costumes for Ray: 'Richard Croft's leather idea was brilliant, but impractically expensive for longterm purposes,' he wrote in a memo to the Wardrobe Department. But Andrew Cartmel thinks there was also a third reason: 'He heard that Blue Peter was going to make Sophie a presenter if she didn't get the gig with us, and that decided it!' When asked by the press about the outcome, Sara Griffiths publicly congratulated her rival: 'I wish Sophie a jolly good smacked bottom ☐ and lots of them!'